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# MUSICAL AMERICA

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## ARRESTED AS ALIEN, KUNWALD IS GIVEN LIBERTY ON PAROLE

Conductor of Cincinnati Symphony Released Quickly on Orders from Washington — Attorney Says Leader Has Promised to Continue Neutrality During War — Guest Leaders Will Direct Concerts for the Present — Orchestral Board May Act on His Resignation This Week — Engagement of Herman Weil as Soloist Is Cancelled

CINCINNATI, OHIO, Dec. 10.—Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, an Austrian subject, was arrested Saturday by Federal officers and taken to the prison at Dayton, O., supposedly for internment, but on Sunday he was released as the result of an order from Washington. Former Governor Judson, Dr. Kunwald's counsel, stated that the conductor was released on parole with the understanding that he will not be active during the period of the war.

Dr. Kunwald was arrested upon receipt of a telegram, supposedly from United States Attorney General Gregory. The arrest, according to information disclosed at Washington, was not ordered from there, and so far as the government knows he has done nothing to warrant internment.

The positive statement was made tonight that the case was handled wholly in Cincinnati. A. Bruce Bielaski, chief of the bureau of investigation, Department of Justice, said that the case was brought to his attention late yesterday. He declared he knew nothing about it until his attention was called to it by an appeal made for Dr. Kunwald's release.

The question of Dr. Kunwald's retention as conductor will probably be decided this week by the board of directors of the Orchestral Association.

Only last week the board refused to consider his resignation, which it developed last week, had been filed by Dr. Kunwald several months ago. The loyalty of Conductor Kunwald was warmly defended by the President of the Association, Mrs. Charles P. Taft, as related in these columns last week.

Herman Weil, the baritone, was engaged as soloist for the next pair of concerts, Friday and Sunday, but the Orchestra Association has just cancelled his contract.

The Symphony Orchestra is at present making one of the most successful tours of its history if the press notices received here are a criterion. Especially well received was the concert at Chillicothe, where one of the training camps is located. Dr. Kunwald and his men were given an unusually warm welcome.

The Pittsburgh concert, which had to be postponed on account of the objection of the city authorities to Dr. Kunwald's nationality, was also given on the tour under the direction of Max Schulz, the assistant conductor. LOUIS G. STURM.

Guest conductors will take the place of Dr. Ernst Kunwald until the Cincinnati Symphony Orchestra Association selects a successor to Conductor Kunwald. Manager Kline L. Roberts of the orchestra was in New York on Monday to secure the conductors. Walter Henry Rothwell will be the first guest leader, it is stated. Mr. Rothwell was conductor of the St. Paul (Minn.) Symphony Orches-



Photo by Campbell Studios

### CARLOS SALZÉDO AND HIS HARP ENSEMBLE

Mr. Salzedo, the Distinguished French Harpist and Composer, Is Presenting the Harp in Polyphonic Form with His Ensemble for the First Time in New York Next Week. From Left to Right: Marie Miller, Mary Seiler, Eva Sullivan, Carlos Salzedo, Genevieve Ostrowska, Clara Mallison, Katherine Frazier. (See Page 4)

tra, now out of existence, and summer before last he directed the Civic concerts here at Madison Square Garden. He will conduct two pairs of symphony concerts in Cincinnati this and next week.

Mr. Roberts stated that no others had as yet been engaged, but it is known that several men are being considered, including Ossip Gabrilowitsch, who is filling engagements as piano soloist with various orchestras, in addition to his usual piano recitals; Henry Hadley, American conductor and composer, who for several seasons was at the head of the San Francisco Orchestra; Agide Jacchia, musical director of the Boston National Grand Opera Company, which closed last week in Grand Rapids, Mich., and Oscar Spirescu, who has directed summer concerts for the Cincinnati Orchestra.

It is understood that a movement is on foot to re-engage Frank Van Der Stucken as a permanent conductor of the orchestra. Mr. Van Der Stucken was conductor of the Cincinnati Orchestra for twelve years, resigning in 1908.

#### Boston Symphony May Yet Give Scheduled Concerts in Washington

WASHINGTON, D. C., Dec. 4.—Owing to Washington now being a restricted zone, excluding alien enemies, the Boston Symphony Orchestra was compelled to cancel its concert announced for Dec. 4, since twenty-three of its members came under this ban. Not until the morning of the concert was this announcement given to the public.

Mr. Ellis's statement to Washington subscribers and patrons of the Boston Symphony Orchestra announced that "price of the tickets for this concert only will be refunded." W. H.

usual musical significance. It was the first time that an organization of such prominence as the Philharmonic had volunteered to place its art at the service of the men who are training for the United States service. It was a munificent gift, graciously received.

#### Hungry for Good Music

The soldiers at Camp Dix gave a definite answer to the question that has beset musical artists who have been volunteering for concert work in the army and navy camps, the question: "Will the soldiers enjoy good music?" They answered it by filling the Y. M. C. A. Auditorium for the Philharmonic concert until it was necessary to lock the doors and then hundreds of them stood about the building catching such bits of the music as they could from vantage grounds around the doors and windows.

#### Stransky's Tribute to Audience

"In all my life I have never played before a more inspiring audience," said Mr. Stransky when he stepped from the platform. "The attention, the courtesy, the marked interest that the men displayed in the works of such composers as Sibelius, Dukas and Dvorak was remarkable. I am more happy than I can say that I am in the position to bring to the men of the United States Army the messages of the great masters and to give them two hours of pleasure after the strenuous work of the day. It was a joy and a privilege that I greatly appreciate."

Before the concert began I chanced to hear one of the Y. M. C. A. secretaries talking with Mr. Stransky.

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## 4000 U. S. SOLDIERS CHEER CLASSICS AT STRANSKY CONCERT

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"The men give good attention while they stay," he said, "but if a program fails to interest them they leave. Men who are as tired as these chaps are after a day's training simply will not sit through things that do not interest them."

At 8.30 o'clock a group of men who were reporting for guard duty left the concert, which had started at 7.15. When Victor Herbert's "American Fantasy" closed the two-hour program the rest of the audience was present—including the faces at the windows.

### A Picturesque Scene

It was probably one of the most picturesque audiences that a symphony orchestra has faced—at least on this side of the water. The rough wooden building was in marked contrast to the Carnegie Hall interior, and the mass of khaki that filled it differed quite as much from the evening garb of the usual symphony concert audience. Breaking the lines of khaki here and there was the "horizon blue" of French officers, here to give special instruction in trench warfare, and a very small sprinkling of feminine faces, mostly guests of officers. Acting Major-General Mallory and his staff officers were in their seats when the concert began—so were Y. M. C. A. secretaries, representatives of the War Department Commission on Training Camp Activities, of the Jewish Relief and Knights of Columbus organizations, men of the ranks, camp laborers, representatives of every class in the big army unit that is being perfected at Camp Dix.

### Cheers Follow "New World"

The audience swung to its feet with military precision when the "Star-Spangled Banner" opened the program and then settled down to the enjoyment of the Dvorak Symphony, No. 5, in E Minor, Op. 95. There was no perfunctory applause at the end of the performance, but a veritable thunder of handclapping, which ended in three rousing cheers for the orchestra and its leader.

Chadwick's Symphonic Ballade, "Tam o' Shanter," the Sibelius "Swan of Tuonela" and the Dukas Scherzo, "The Sorcerer's Apprentice," were the orchestral offerings which followed, and then the Chopin Nocturne for 'cello and harp, played by Leo Schulz, 'cellist, and Alfred Kastner, harpist, again roused the audience to a demonstration similar to that evoked by the Dvorak symphony. Herbert's "American Fantasy" brought the program to a close.

### Nominal Admission Fee

The Philharmonic Society arranged with the Y. M. C. A. representatives at Camp Dix for the presentation of the concert, the society paying its own ex-

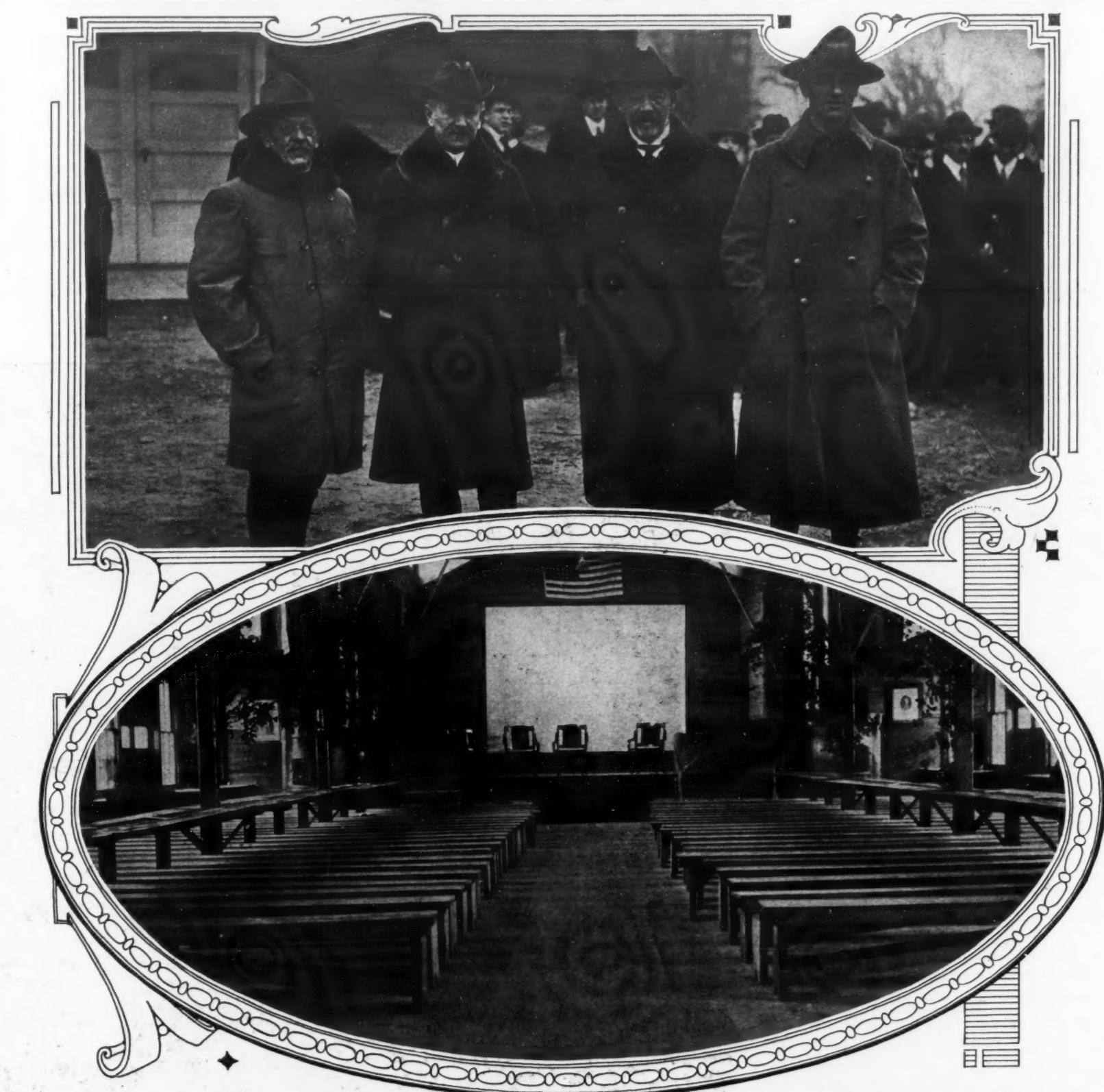
## SAYS MUCK IS SWISS CITIZEN, NOT GERMAN

Boston Symphony Conductor Was Born in Bavaria but He Adopted Father's Land

Dr. Karl Muck is "not a Prussian, a subject of Germany," but a Swiss citizen, according to a statement made last week by C. A. Ellis, manager of the Boston Symphony Orchestra.

It is said that Dr. Muck was born in Wurzburg, Bavaria, where his father was a magistrate. In 1867, according to this informant, when Dr. Muck was eight years old, his father took out his naturalization papers in Switzerland, and the status of the son followed that of the father. Later, when the son had become a man, he of his own motion, it was explained, also took out his papers, strengthening his Swiss citizenship.

Only the confirmation of the fact of his Swiss citizenship could be obtained at the Swiss Legation at Washington, and beyond that no discussion of the matter was to be had. It was learned, however, that about two years ago, since the war began, Dr. Muck obtained passports at the Swiss Legation here for the purpose of foreign travel, but no particulars could be had as to whether he used



Upper Picture, Left to Right: Joseph Alling of the Y. M. C. A.; Josef Stransky, Conductor of the Philharmonic Orchestra; Felix Leifels, Manager of the Philharmonic; Olaf Gates of the Y. M. C. A. Lower Picture: A View of the Y. M. C. A. Auditorium Where the Philharmonic Gave Its Concert for the Camp Dix Men

penses for a special train to and from the camp. A charge of ten cents admission was made by the Y. M. C. A. and the fund was turned over to the quartermaster's department to meet the expenses of the entertainment of the musicians at dinner during their day in camp.

"The last time I heard the Philharmonic it cost me four dollars," remarked one private soldier as he paid his ten cents admission fee. "I was afraid I

wouldn't hear it again until after our Continental tour."

There was one company that attended—the censor wouldn't approve mentioning names—for whom the concert was a farewell; they were due to leave camp on the following morning on the next lap of their journey to the trenches. I am glad that the last time they heard the "Star-Spangled Banner" on this side of the water they heard it played as Mr. Stransky's men played it that night.

During the afternoon the eighty-odd members who make up the Philharmonic Orchestra were shown the big, new camp where about 30,000 men are now in training. Officers of Division Headquarters escorted Mr. Stransky about the camp and through the trenches where the embryo soldiers are "simulating warfare." Later Mr. Stransky and Mr. Leifels, manager of the Philharmonic,

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the passports or where he went abroad. He was for a time conductor of the National Orchestra at Zurich, and he has lived there at various intervals.

Manager Ellis states:

"After careful investigation of many fantastic and pernicious rumors about Dr. Muck that have been brought to their attention, the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country."

### Metropolitan Opera Physician Wins Suit Over Movie Film

Dr. Pasquale Marafioti, official physician at the Metropolitan Opera House, was awarded \$1,364 in the City Court on Dec. 5 in a suit brought by him against Clarence W. Willets. Dr. Marafioti induced Enrico Caruso to pose for a moving picture film to be called "The Fascinating Divo" and Willets, it is alleged, agreed to supply the funds. Dr. Marafioti claimed that the party of the second part had not kept his side of the contract and the Court decided in his favor.

### Johnstown, Pa., to Have Civic Music

JOHNSTOWN, PA., Dec. 10.—The Johnstown Civic Music Association recently presented a request to the City Council for an appropriation for civic music during the coming summer. The council responded immediately with \$600.

## CONCERTS TO FILL ATLANTA SEASON

### Withdrawal of Opera Plans Causes Additional Interest in Recitals

ATLANTA, GA., Dec. 6.—Following the definite announcement that there will be no opera season in 1918—the first year in eight that Atlanta has not had the Metropolitan Company for a week—musical circles have settled themselves down to the task of making up for their loss in concerts and recitals, which are proving far more successful than affairs of similar nature have ever been before.

An audience of more than 5000 persons greeted John McCormack when he sang at the City Auditorium Friday. Standing beneath the Stars and Stripes, he sang with fine fervor. He warmed to the audience as the audience warmed to him and sang six numbers, counting his overture, that were not on the program his local manager, Dan A. McGuirk, had printed. With McCormack were Edwin Schneider, his accompanist, and André Polah, violinist. Mr. Polah was called for two encores and Mr. Schneider was complimented when Mr.

McCormack sang one of his songs, "The Cave."

Right on the heels of the announcement that Fritz Kreisler positively would appear in Atlanta, the Atlanta Music Study Club was forced to announce that, after all, the violinist will not be heard. The president of the club, Mrs. Armond Carroll, made it very plain in her announcement that the club had done all in its power to secure the services of Kreisler, even after he had announced his withdrawal.

Rosita Renard, a young Chilean pianist, gave a rare concert on Wednesday evening at Cable Hall to a few especially invited guests. Miss Renard's efforts were most praiseworthy and were enthusiastically received.

"Augmented with movies" was the Sunday afternoon organ recital City Organist Charles A. Sheldon, Jr., conducted at the Auditorium. For the benefit of soldiers from Camp Gordon motion pictures were added to the program and Mr. Sheldon had the experience, for the first time, of playing music incidental to a Douglas Fairbanks picture. Consequently, the city organist had a busy time of it. Under the sponsorship of the Atlanta Commission on Training Camp Activities the 326th Regiment Band from Camp Gordon gave a concert in conjunction with the motion pictures and the organ recital. It was the first effort to arrange a program that would be of especial appeal to the numerous Camp Gordon soldiers and was emphatically successful.

L. K. S.

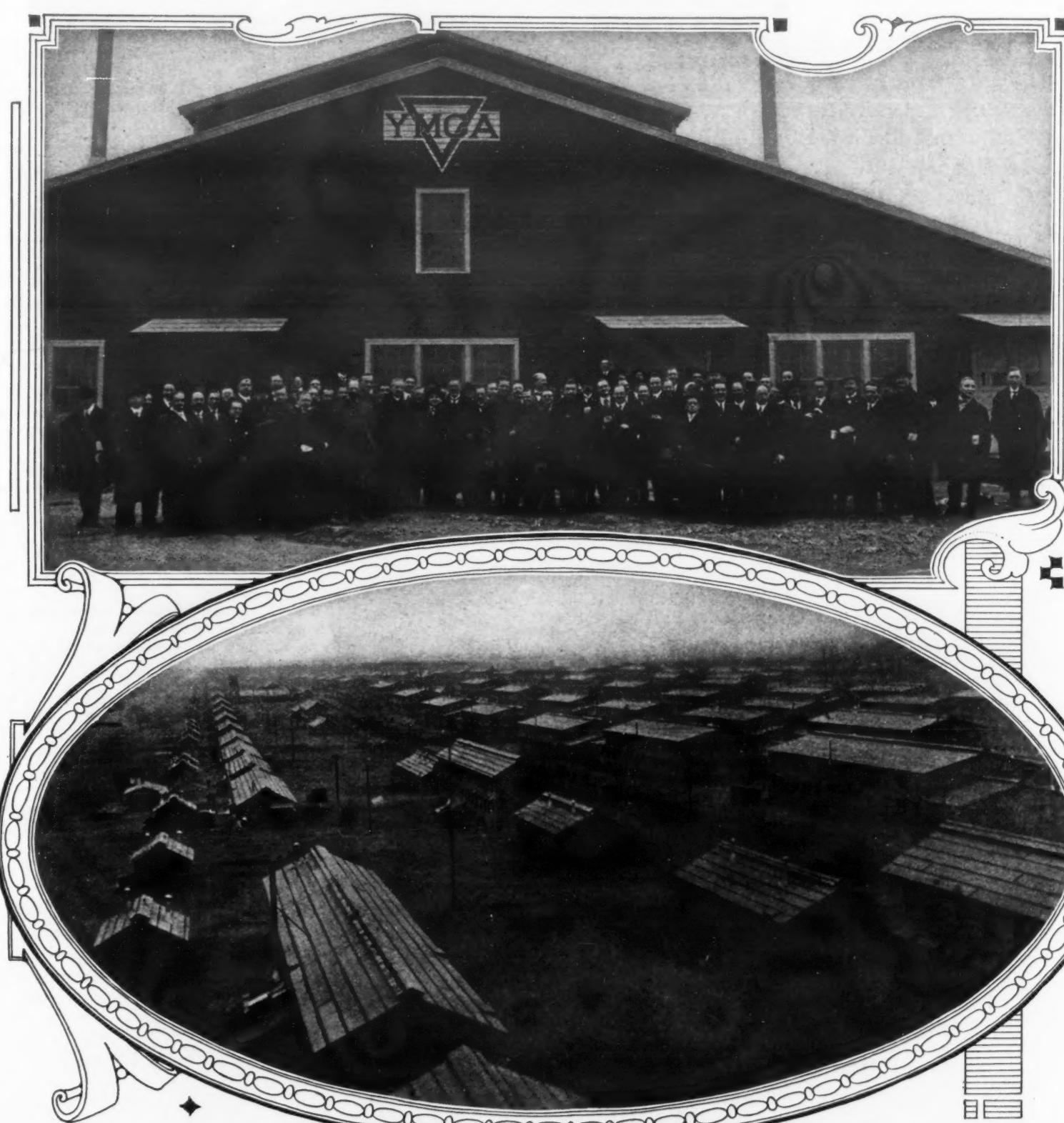


Photo by Bain News Service

Upper Picture: Members of the Philharmonic Orchestra Outside the Auditorium Where Entertainments Are Given for the Men in Camp. Lower Picture: A General View of Camp Dix, Where 35,000 Men Are in Training for Army Service

## 4000 U. S. SOLDIERS CHEER CLASSICS AT STRANSKY CONCERT

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were guests of the division headquarters officers for dinner, preceding the con-

cert and the Quartermaster Corps entertained the orchestra members.

### Need Larger Auditoriums

Incidentally, the concert emphasized the fact that larger auditoriums than those provided so far in the training camps must be erected if such organizations as the Philharmonic are to appear before army audiences. If facilities were offered it would be possible for 10,000 men to hear such a concert as that pre-

sented by Mr. Stransky, and the demonstration given him on Tuesday evening proved beyond question that every concert of such sterling worth will be given capacity audiences whenever they are presented in the camps.

The Philharmonic will continue the work which had such an auspicious beginning at Camp Dix, with a concert at Camp Upton, which will be given under Y. M. C. A. auspices on Dec. 27.

MAY STANLEY.

leading colleges and summer schools of the state.

The Public school conference was led by Ethel Harris of Gastonia, and a lively discussion led to the appointment of a committee to report a course of study of public school music for the city schools of the state. The committee appointed was Mr. Hagedorn of Raleigh, Miss Bivins of the State Normal College at Greensboro and Miss Moore of Greensboro.

A delightful concert to the Assembly was given at the auditorium at Queen's College by Charlotte Ruegger, violinist, of Meredith College. Claire Kellogg, soprano, of Queen's College; E. S. Betts, pianist, of Elon College, and Karl Bondam, pianist, of Statesville College. The accompanists were Mr. Gleason of Meredith College, and Dr. Ninniss of Queen's College.

The Shirley cup, which is offered by Dean Shirley of Salem College, Winston-Salem, for the best musical composition of the previous year by a North Carolinian, was presented by Governor Bickett, of North Carolina, to Pearl Little of Hickory, for a song-cycle. Honorable mention was made of a composition by Mr. Foster Hankins of Winston-Salem and of Miss Patterson, of Concord.

An earnest appeal was made for county organizations of music teachers by Miss Pixley. The following officers were elected for the coming year:

President, Conrad Lahser, Greensboro College for Women; Vice-President, Mrs. W. J. Ferrell, Meredith College, Raleigh; Secretary, Elizabeth Bingham of Salisbury.

## MUCK'S PROGRAMS PECULIAR COMPOUNDS

### Boston Leader Pays New York Second Visit of Season— Men Play Finely

The Boston Symphony paid its second New York visit of the season last week, though the evening concert took place Friday instead of Thursday, as is usual. Again the "Star-Spangled Banner" headed the bill, but in a more decorous version this time and shorn of the fiddle trimmings that generated such a deal of patriotic choler last month. Dr. Muck has presumably grown accustomed (or resigned?) to the anthem. At any rate, it seemed to go with much better grace than the previous time. A sort of claque in the gallery, bent apparently on having the air twice, kept going an ineffectual fire of plaudits until hushed into ignominious silence by their neighbors.

Only two numbers were on the evening program, Rachmaninoff's E Minor Symphony and the Mendelssohn "Midsummer Night's Dream" Overture, Nocturne and Scherzo. It is nothing new, of course, that Dr. Muck's program-making furnishes a singular illustration of the phenomenon now popularly known as "the German mind," which disallows the ordinary claims of logic. Did he not come all the way from Boston last year to play a Haydn symphony and the "Freischütz" Overture at one concert, and Schumann's "Rhenish" Symphony followed by the mercilessly overdone "Scheherazade" at the others? Last Friday's program seemed a parallel case of injudiciousness.

It did not prove wholly so, however. The Mendelssohn music, far from sounding thin or old, became a cordial of sovereign virtues after the symphony, which consumed more than an hour. And it was so entrancingly played, with such elfin grace, unlimited poetry and ethereal color that one felt like reproaching Dr. Muck for not having added the "Wedding March" and then some other pages for good measure. Let them who cry down Mendelssohn as antiquated listen to ten minutes of this music after an hour of such febrile modernism as Rachmaninoff's!

The symphony is no novelty herabouts. Through its first half hour the hearer feels repeatedly moved to rank it among the few notable works in its form composed since the beginning of the century. The genuineness of its passionate energy throughout the first two movements, its heroic architecture, its bold and far-flung lines of melody, its vigorous rhythms, its individual scheme of coloring, its lavish splendors of instrumentation all convey the sense of noble achievement. But the composer's terrible long-windedness succeeds in undoing this impression. The third and fourth movements are much weaker, the thematic substance largely insignificant. And in the ultimate perspective the symphony appears turgid, unvaried and greatly overladen. Dr. Muck gave it a performance of overwhelming power and exceptional finish.

### The Saturday Concert

Saturday afternoon the Bostonians presented in surpassing fashion Edward MacDowell's "Indian Suite," another suite—Debussy's "La Mer"—and the third "Leonore" Overture. It was due time for a hearing of MacDowell's wonderfully beautiful and poetic conception, which only Mr. Stransky has noticed of recent years. Yet it remains the greatest orchestral production of an American composer, quite irrespective of the more inflated proportions and modernistic technique of the younger men. MacDowell would have won a place among the undeniably great if he had written nothing but the "Dirge," in which utter simplicity goes hand in hand with an intensity of tragic purpose and a poignance of tragic expression incredibly moving. In calling it the greatest tragedy since "Siegfried's Death March" Lawrence Gilman is in no wise hyperbolical.

Debussy's "La Mer" seems to be one of Dr. Muck's favorites, for he played it here only a year or two ago. But except certain sensuous beauties of orchestral and harmonic color, its value is slight and its suggestiveness extremely limited. There is more of the sense and spirit of the sea in the first twenty bars of "Fingal's Cave"—to say nothing of the imitable denotements of the varying moods of the deep in the "Sea Pieces" of MacDowell, in the "Flying Dutchman" or "Tristan"—than in Debussy's whole score.

H. F. P.

## NORTH CAROLINA TEACHERS URGE MUSIC CREDITS IN HIGH SCHOOLS

Arthur Farwell Tells Pedagogues at Charlotte Convention of the Community Movement's Ideals—Pedagogues Propose Public School Music Course for Educational System of State—Governor Presents Shirley Cup for Prize Composition to Pearl Little of Hickory

A resolution urging music study credits in the North Carolina high schools was adopted at the sixth annual session of the State Music Teachers' Association. The high school resolution was introduced by Wade R. Brown of the State Normal College at Greensboro. Discussion developed the fact that the superintendents of the schools already giving credit were enthusiastic over the results so far attained.

Arthur Farwell, the President of the National Association of Community Music, in an address described the national movement for community music.

At the piano conference convincing papers were presented by Josephine Bowen of Lincolnton on "The Beginner's Teacher;" "First Lesson at the Piano," by Miss Florence Hunt of Greensboro; "Technique the Means to an End," by Elizabeth Bingham, of Salisbury, and a

scholarly presentation of "Motions in Piano Playing," by Karl Bondam, of Statesville, who is a recent and valuable acquisition to the teaching force of the state.

Mrs. Crosby-Adams, of national reputation, spoke on "Some Qualities Necessary for the Successful Teacher of Piano."

The conference on voice was led by Mme. Bertha Orndorff, of Charlotte, which was largely attended. Thoughtful papers were presented by Helen Day of Meredith College, Raleigh, on "Voice Methods;" Benjamin S. Bates, of Greensboro College for Women, on "The Voice," and "Seven Principles of Singing," by Mme. Bertha Orndorff.

The Normal conference was led by Martha A. Dowd of St. Mary's School at Raleigh, and resulted in a plan to issue a bulletin at an early date, which shall incorporate the courses pursued by the

## FLORENCE EASTON EARNS AN UNEQUIVOCAL SUCCESS IN DÉBUT AT THE METROPOLITAN

English-American Soprano Is Introduced as "Santuzza" on First Double Bill of the Season—Great Audience Gives Royal Greeting to Caruso In "Pagliacci"—Althouse a New "Turiddu"—Claudia Muzio's "Nedda" Stronger Than Ever—"Manon Lescaut" Heard by Capacity Audience—Caruso, Alda and Amato in Excellent Vocal Fettle in Puccini Work—Repetition of "Aida" Given in Place of "Figaro"—Mme. Rappold Admirable in Title Role—Louise Homer Returns as "Marina" in "Boris"—"Bohème" Substituted for "Figlia del Reggimento" at Saturday Matinée

A SIDE from the appearance of Caruso in his heart's own rôle, the distinctive event of the first double bill of the season Friday night at the Metropolitan was the début of the English-American soprano, Florence Easton (Mrs. Francis MacLennan). The success of the new artist was instant and richly merited, one of the largest audiences of the year registering its approval of Miss Easton and her *Santuzza* in an unmistakable manner.

Miss Easton made her début opposite Paul Althouse, a new and promising *Turiddu*, and it is not improbable that the natural perturbation of the new principal had a disquieting effect on the orchestra, for there were moments when the accompaniment was nervously ragged and too literal with the *forte* marks of the composer. Otherwise, Conductor Moranconi was discreet and invigorating in his readings.

Miss Easton's voice is of a singularly sympathetic quality, quite flowingly free in production even during the ordeal of a Metropolitan début, and with an appealing lyric ring and coloring power. The restrictions of the score give only slight opportunity for the display of the high register of a voice of this caliber, but these moments flashed forth promise of some interesting performances this winter when Miss Easton commands her own range! The splendid impression made by Miss Easton's vocal art was heightened by the security and authority of her musicianship.

Mr. Althouse gave all the voice and fervor he possessed to his *Turiddu* and the effect was impressive. With the theatricalism erased, this part may be one of the tenor's most convincing rôles. De Luca was the same fascinating *Alfio*, Perini was the strikingly attractive *Lola* and Mattfeld was *Lucia*.

What need be said of Caruso? There was the same voice of voices and there was the same Caruso night audience and the same exhibition of idolatrous adoration which is invariably aroused by this singer. His "Ridi" and his "Vesti la Giubba" awakened the echoes, it is needless to add. Claudia Muzio as *Nedda* gave ample evidence of her rapidly expanding dramatic powers. Her conception of the part is exquisitely drawn and worthy of the best tradition. There are occasional temptations to over-refine the character (for example, in the lashing of *Tonio*), but, taken as a whole, Miss Muzio's interpretation is intensely satisfying, histrionically and vocally. Laurenti was in his familiar part of *Silvio*, Amato was *Tonio* and Bada, *Beppe*. (A. H.)

### Caruso in "Manon Lescaut"

Puccini's "Manon Lescaut" completely filled the Metropolitan Wednesday evening. This Italianized version of Abbé Prévost's original story had a telling success from first to last, enthusiasm running exceedingly high. The packed house seemed admirably discerning, too, which, however, does not apply to the irritating manifestations of the imposed claque.

Caruso as *des Grieux* was in better voice than heretofore this season and certainly did not stint in displaying the brilliancy of his high tones, in displaying them as only he can. On the whole, he also acted the part of the enslaved lover with much naturalness and distinction and might have been still more impressive minus his unmanly sob scenes.

Frances Alda finds in *Manon Lescaut* one of her most effective rôles. She possesses all the qualifications for this captivating subconscious adventuress, while the flexibility of her soubrette soprano is remarkably well adapted to the part. She had one of her best evenings and received an enthusiastic ovation after her finely sung aria in the second act. Pasquale Amato was an impressive, rakish soldier brother as *Lescaut* and vocally better dis-

posed than on former occasions. *Geronte* and *Edmondo* had been effectively casted with de Segurola and Angelo Bada respectively, and the *Balletmaster* of Albert Reiss proved a little cabinet piece of buffo acting.

The evening's pleasurable surprise, however, was offered by the tasteful and temperamental conducting of Gennaro Papi, whose expressive rendering of the melodious prelude to the third act brought him a spontaneous storm of applause. Again one could but admire the tellingly subtle and musical precise work of the chorus. (O. P. J.)

### "Aida" Instead of "Figaro"

Owing to the indisposition of Frieda Hempel, "Aida" was substituted for the "Marriage of Figaro" on Thursday evening of last week. While the ever-charming Mozart comedy claims a host of admirers, it would scarcely have attracted a larger audience than did Verdi's Egyptian tragedy. Marie Rappold enacted the title rôle; Martinelli was *Rhadames*; Mme. Matzenauer sang *Amneris*; Clarence Whitehill, *Amonasro*; José Mardones, *Ramfis*; Basil Ruysdael, the *King*; Pietro Audisio, the *Messenger*, and Marie Sundelius, the *Priestess*.

The performance was one of general excellence. Mme. Rappold registered a deserved success as *Aida*. Her interpretation of the rôle was a highly admirable one. Martinelli was a splendid *Ramfis*. His "Celeste Aida" was a superior example of vocalism; it awakened great enthusiasm. The other principals also merited praise. The art of Mme. Matzenauer and Mr. Whitehill was of its accustomed high order; Mr. Mardones again proved that he is a valuable acquisition to Gatti's forces. The chorus was in good voice and the ballet, headed by Queenie Smith, gave a creditable account of itself. Mr. Moranconi conducted authoritatively and with considerable poetry. (B. R.)

### Mme. Homer's Re-entry

The feature of the second performance this season of Moussorgsky's "Boris," on

Monday evening, Dec. 3, was the re-appearance with Gatti's company of Mme. Louise Homer. The deservedly popular American contralto enacted *Marina*, the rôle she sang at the American première of this noble Russian work early in 1913. Mme. Homer was splendid both vocally and histrionically, and with Paul Althouse, the *Dmitri*, she earned many recalls after the love-duet in the garden scene.

Mr. Didur scored his usual triumph in the title part. To our mind, his *Boris Godounoff*—always a superb conception—is in some respects even more consummate this year than formerly. His sincerity and passion are irresistible. The audience thundered its appreciation after Act II. Excepting the part of the *Innkeeper*, which was sung by Lila Robeson, the remaining major rôles were in familiar hands. Miss Robeson gave a worthy interpretation of the part. It should be remarked that the three contralto rôles were sung by American artists: Sophie Braslau as *Teodora*, Kathleen Howard as the *Nurse* and Miss Robeson as the *Innkeeper*.

Gennaro Papi controlled his instrumental forces admirably and the chorus—of foremost importance in the great Russian music drama—sang superbly. (B. R.)

### "Bohème" at Matinée

"La Figlia del Reggimento" was scheduled for the Saturday matinée, but had to be postponed on account of Frieda Hempel's indisposition. In the place of the Donizetti opera "Bohème" was given, with Frances Alda in the rôle of *Mimi* and Martinelli as *Rodolfo*. Others in the cast were Ruth Miller, who sang *Musetta*; Scotti, De Segurola and Didur. Mr. Papi conducted.

A large audience was present and enthusiastically applauded Mme. Alda's singing of "Mi chiameno *Mimi*" and "Sono un poeta" by Martinelli. *Musetta's* waltz song won Miss Miller a tribute from her hearers.

## Salzédo Harp Ensemble to Present a Unique Program

A N uncommonly interesting innovation is promised by Carlos Salzédo, the eminent French harp virtuoso, in the introduction of the Salzédo Harp Ensemble, which together with Marcia van Dresser, soprano, will appear at Aeolian Hall on the afternoon of Tuesday Dec. 18. This organization consists of Mr. Salzédo and six of his professional pupils. They aim to present the harp in polyphonic form through the mediumship of its fascinating tone color and wide technical resources.

It has been Mr. Salzédo's contention that the limitations of the harp were not those of the instrument itself but rather of the répertoire existing for it, and the fact that it was never actually exploited by a virtuoso of first rank. He has set himself to the task of securing an inter-

esting répertoire as the first step in what he regards as his life work, and at the forthcoming concert will present compositions by Rameau, Couperin, Dandrieu, Candeille, Ravel, Debussy and Duparc.

When one considers the meager list of really fine harp literature extant it will be readily seen that Mr. Salzédo has a field in which his art will find scope, and his innovation should serve to place the harp once more in the forefront of favored concert instruments.

Assisting in the program which Mr. Salzédo presents will be Katherine Fraizer, Clara Mallinson, Marie Miller, Genevieve Ostrowska, Mary Seiler and Eva Sullivan. Among the interesting features which the program offers are five Greek folk songs by Ravel, which will have their first hearing in America at this time.

### Emma Roberts Returns from Successful Tour

Emma Roberts returned to New York just in time for her annual recital at Aeolian Hall on Dec. 11. Her engagements in the Middle West and Canada, ending with her appearance with the Russian Symphony Orchestra at Symphony Hall, Boston, kept her away from New York until practically the eleventh hour. Miss Roberts made two appearances in Detroit, as soloist with the Detroit Orchestra and at a Sunday afternoon recital at the Detroit Athletic Club, where a program largely made up of songs in English thoroughly delighted a large audience. In London, Ontario, she sang on short notice, taking the place of Christine Miller in a joint program with Boris Hambourg, the Russian cellist.

The event was the opening concert in the Musical Art Society's series. The following night Miss Roberts gave a recital for the Musical Club of Fredonia, N. Y., and repeated her successes elsewhere.

### Fake Concert Promoter Sentenced

Eugene Jess, who was convicted recently of soliciting subscriptions for a fake concert at the Manhattan Opera House, was sentenced on Dec. 5 by Judge Malone to serve a term of imprisonment in Sing Sing and to pay a fine of \$40 in addition. Jess is the first person to be convicted and sentenced as a result of the investigation by District Attorney Swann of the methods of unscrupulous solicitors for war charities. In imposing the maximum sentence, Justice Malone said: "The case is an extreme one. We

are at war. Armies are in the field. The American Red Cross is a worthy institution, bending every effort to help the Government in bringing the war to a successful end. I cannot conceive of a more dastardly, despicable, cowardly crime than this one!"

### CHAMBER MUSIC FESTIVAL

#### \$1,000 Prize Offered for Original Composition by Mrs. F. S. Coolidge

Mrs. F. S. Coolidge of Pittsfield and New York, together with the Berkshire String Quartet, has made plans for an annual Chamber Music Festival to take place in Pittsfield, Mass., every September. There, on her estate on South Mountain, a chamber music hall is being built which will be in every way most perfectly adapted to the purpose.

The object of the festival will be to promote the best in chamber music composition and in chamber music performances. She intends to encourage composers to write for this finest of all musical forms by offering a prize and by performing new works at this festival.

The prize offered this year by Mrs. Coolidge consists of \$1,000 to be awarded to the composer of the best string quartet written for this occasion. The work to which the prize is awarded will have its first performance at the festival. All compositions which are entered for this prize should be submitted to Hugo Kortschak, room 620, Aeolian Hall, New York City, not later than June 1, 1918. The jury which is to choose the prize composition will be announced later.

### WORK OF JOHN C. FREUND

#### Critic of Winnipeg "Free Press" Praises His Service in Music Interests

The work which John C. Freund, editor-in-chief of MUSICAL AMERICA, is doing for the musical interests of this country is pointed out in an able article in the Winnipeg Free Press of Dec. 1.

"R. J.," music critic of the Free Press, emphasizes the great service Mr. Freund has done the musical interests of America in his campaign for musical independence, for the introduction of proper musical training in the public schools and for the municipal support of musical entertainment for the people. The Free Press devotes the front page of its special supplement to musical events, chief among which is an article by Mr. Freund on "The Value of Music in Human Life," basing the prominence which it gives musical work on the statement that "the cause of music in the home, the studio and the concert hall should be encouraged and stimulated until the art takes its rightful place in the life of the people."

### STANLEY AIDS PHILHARMONIC

#### Soprano Admired in Arias by Mozart and Godard at Sunday Concert

The Philharmonic Orchestra, Josef Stransky, conductor, gave an interesting concert on the afternoon of Dec. 2, with Helen Stanley, soprano, as soloist. The program consisted of Beethoven's "Prometheus" Overture, Haydn's D Major Symphony, Elgar's "Enigma" Variations, Bizet's "L'Arlésienne" Suite, No. 2, and for the singer, an aria from Godard's "Le Tasse" and "Voi che Sapete" from Mozart's "Nozze di Figaro."

The Beethoven number is not frequently heard in New York. It is not one of the most satisfactory compositions of the master, but the performance made it decidedly enjoyable. Mr. Stransky also gave a delightful performance of the Haydn Symphony.

Mme. Stanley sang the Mozart aria charmingly. She was heard to even greater advantage in the Godard number.

#### Anna Case Wins Success on Southern Tour

Anna Case, the noted soprano, sang to a crowded house at the First Methodist Church, Houston, Tex., on Dec. 1, and scored an immediate success. In Denton, on Dec. 3, she sang at Normal Auditorium to another enthusiastic audience. The third recital on her Southern trip was at San Antonio, Dec. 5, at Beethoven Hall. New Orleans was the next city to hear Miss Case. She sang there at the Athenaeum on Dec. 7. On Dec. 1 Miss Case gave a highly successful recital at the Blackstone, Chicago. The proceeds of this concert were given to the Navy Relief Society.

## Genevieve Vix Commands Chicago's Admiration in Massenet's "Jongleur"

New French Soprano's Interpretation of Title Part Wins Her Secure Place in Local Opera-Patrons' Esteem — Other Rôles in Competent Hands—Galli-Curci and Stracciari Carry Off Honors in "Traviata"—Peralta Praised as "Aïda"

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 8, 1917.

MASSENET'S "Jongleur de Notre Dame," performed by the Chicago Opera forces Wednesday evening, had in the leading rôle a soprano who could both sing and act the part. Genevieve Vix, as *Jean*, took hold of the affections of her audience immediately, and increased their regard for her steadily until the final curtain. Her voice is of a type made familiar by French sopranos in this country—clean, sweet, often sung through the teeth, but highly pleasing in quality. She held one's interest, and the opera did not lag for even a moment. Miss Vix looked the part of the emaciated juggler, her slender body and small face simulating well the hungry lankness and pinched features which Massenet's juggler was supposed to possess. Aside from looking the part, Miss



Genevieve Vix on Her Recent Arrival in America

*Monk Sculptor* and *Monk Musician*, respectively, were each excellent. All except Kreidler had been heard in this opera before. Kreidler's art, in this as in other rôles that he has sung, showed an artistic worth that should make him an immensely valuable member of any opera organization. Marcel Charlier, in the conductor's stand, brought out the beauties of the score of what is one of Massenet's best operas.

### "Traviata"

"Traviata," performed Sunday afternoon, was a two-star opera, honors going to the soprano and baritone instead of to the soprano and tenor. This was owing to the way the parts were cast. Amelita Galli-Curci was *Violetta* and Riccardo Stracciari was the elder *Germont*. The tenor Juan Nadal sang better than ever before, but he was overshadowed by the other two principals. Nadal gave his lines with fire and feeling, and with less of the throaty quality that usually marks his work, and he acted the rôle of *Alfredo* superbly.

Mme. Galli-Curci is a perpetual marvel in opera. The lines of the worn and faded operas take on new life when she sings them, and the trite coloratura arias become imbued with a tone and an intelligence such as no other singer can give them. Her vocalization, the unmatched smoothness of her phrasing and the witchery of her tones were present in every line that she sang. "Ah forsè lui" and "Addio del passato" have never been as well sung within the writer's memory.

Stracciari gave the rôle of *Germont* the dignity and authority that it should have. His voice is rich and full, and peculiarly noble in character, and he modulates it beautifully to suit the demands of the music. The beauty of his phrasing and the delicacy of his shading made the second act better than any performance of it the writer has heretofore heard. Constantin Nicolay was excellent as the *Doctor* and Louise Berat as *Annina*. The other rôles were acceptably sung by Marie Pruzan, Giordano Paltrinieri, Desire Defrère and Vittorio Trevisan. Giuseppe Sturani conducted.

### "Aïda" at Popular Prices

"Aïda" was performed at popular prices the night before, Giacomo Spadoni conducting. The cast was a good one, and the opera was spectacularly mounted. Francesca Peralta was an excellent *Aïda*. She acted the part well and sang with good tone and feeling. Leone Zinovieff sang *Rhadames* with more fire than on his previous appearance in the part, and with ringing tones, which at times were metallic. Louis Kreidler made of Amonasro a convincing wildman, without the gruesome makeup used by his predecessor in the rôle. His voice was rich and resonant, and he delivered Amonasro's Narrative with a dignity and noble feeling that made it highly effective. Cyrena Van Gordon as *Amneris*, James Goddard as *Ramfis*, Vittorio Arimondi as the *King*, Giordano Paltrinieri as the *Messenger*, and Marie



Genevieve Vix as "Jean" in "Le Jongleur de Notre Dame," Chicago Opera Association

Vix acted it superbly. In the last act her antics in front of the Madonna were a masterpiece of stagecraft. She made *Jean* perhaps slier and less simple than Mary Garden's portrayal, but was just as convincing in her interpretation of the part, and she gave the rôle vocal beauty such as it has not had before.

Hector Dufranne, as *Boniface*, was an excellent co-star with Miss Vix. His rich, mellow baritone and fine musical intelligence made much of the rôle, and his display of eatables in the first act was so convincing that it made the mouths of the audience water as well as serving to lure poor *Jean* into the convent. The audience tried to get him to repeat his narrative of the Madonna and the Sage Plant. He sang with a display of tonal beauty that was beyond him when he last appeared in the part last year.

Gustave Huberdeau was a kindly, fatherly old *Prior*, and gave a splendid presentation of the part. Something has happened to his voice, however, to deprive it of its strength. It still retains, perhaps in fuller measure, its beauty and richness, but, as has been mentioned before in these reviews, it cannot be heard when the orchestra is at all clamorous. Octave Dua, Kreidler, Nicolay and Defrère, as *Monk Poet*, *Monk Painter*,

ardor, singing the music with great dramatic intensity, and the other singers gave splendid support to their efforts. The chorus sang as if inspired, and the choruses are among the best writing in the opera. Carolina Lazzari, in the rather ungrateful rôle of *Giglietta*, sang with luscious, warm tone. Myrna Sharlow and Jeska Swartz made much of the two duets between *Ermyngarde* and *Ermyntrude*, which are the most tuneful songs in the work. The other parts, as before, were well taken by Giacomo Rimini, Constantin Nicolay, Alfred Maguenat and Desire Defrère.

FARNSWORTH WRIGHT.

### MAKING 10,000-MILE TOUR

Tina Lerner's Appearances Include American, Canadian and Cuban Cities

Tina Lerner, the Russian pianist, has started her fifth American concert tour most auspiciously. Ten thousand miles will be the aggregate distance of her journeying at the end of the season. This mileage covers the greater part of the United States and Canada, as well as a visit to Cuba.

After Christmas Miss Lerner goes to Havana for a week's tour, playing half a dozen concerts *en route*. She returns about the middle of January, in time for her Northern tour, which will take her as far as Vancouver and through the northwestern part of Canada, where she has a two weeks' joint recital engagement with Mabel Beddoe. After filling some Eastern bookings in February, she plays at a number of Middle West colleges, for the Music Teachers' Association in Toledo, a return engagement in Chicago and then to San Francisco in time for rehearsals with the Symphony Orchestra. After a two weeks' sojourn she returns to Pittsburgh and other dates, arriving in New York about April 1.

First National Community Song Day Held in Washington

(By Telegraph to MUSICAL AMERICA)

WASHINGTON, D. C., Dec. 10.—Eleanora De Cisneros, representing "America" in the First National Community Song Day held yesterday, aroused great enthusiasm by her singing of songs of the Allies and "The Battle Hymn of the Republic." An audience of more than 4000 was present. Secretary of War Baker made the opening address.

### Bonnet Recital Series Concluded

Joseph Bonnet gave the last of his superb series of five historical recitals at the Hotel Astor last Monday afternoon. He gave an assortied list of works by Lemmens, Guilmant, Saint-Saëns, Franck, Widor, Elgar, Pietro Yon, Guy Ropartz, Arthur Foote, Louis Vieme and himself. As a *tour-de-force* even Mr. Bonnet has done few things more astounding than the Toccata from Widor's Fifth Symphony, with its ground bass, and its incessant figures in the manuals. There was much to relish in the noble Choral in B Minor of Franck and in the works of the Americans, Yon and Foote. Mr. Bonnet's own compositions aroused enthusiasm and he was obliged to give encores. H. F. P.

Cecil Fanning and Grace Kerns Score in Clarksburg, W. Va.

CLARKSBURG, W. VA., Dec. 10.—The Marcato Club gave a concert on Dec. 6, presenting Bruch's "Fair Ellen," with Grace Kerns, soprano, and Cecil Fanning, baritone, as soloists. The first part of the program consisted of song groups by Miss Kerns and Mr. Fanning, and the second part of the cantata. Both of the soloists were warmly received and Mrs. W. Lee Williams, the conductor of the chorus, was also much applauded.

Zimbalist Appears with Dallas Chorus

DALLAS, TEX., Dec. 10.—The Dallas Male Chorus, David L. Ormesher, conductor, gave a concert at the Dallas Opera House on the evening of Nov. 26, assisted by Efrem Zimbalist, violinist. Mr. Zimbalist played numbers by Beethoven, Gossec and Paganini with his usual artistry, and the chorus was heard in numbers by Bullard, Nevin and others. Samuel Chotzinoff was accompanist for Mr. Zimbalist and Victor Young for the chorus. E. D. B.

Mr. and Mrs. Edward A. Fimmen are receiving congratulations upon the birth of a daughter on Nov. 28. The little one will be named Zona Maie after her mother, who before her marriage was Zona Maie Griswold, the soprano.



Genevieve Vix Embroidering the Flag Which She Presented to General Pershing Just Before She Departed for America

paralleled *Valentine*, and other members of the cast were excellent in their parts.

### "Isabeau" Given for Third Time

Mascagni's "Isabeau," was performed for the third time Thursday evening. Campanini, who has been suffering from heart trouble for three weeks, was still under physician's orders to abstain from work, and Giuseppe Sturani conducted. He gave a surprisingly good reading of the score, and the artists put into the opera sincerity and impassioned artistry. Rosa Raisa as *Isabeau* and Giulio Crimi as *Folco* imbued their rôles with fire and

## SMALL ORCHESTRA MAKES ITS DEBUT

Miniature Philharmonic Offers Novel Form of Musical Entertainment at Aeolian Hall

Miniature Philharmonic Orchestra, Conductor, Jacques Grunberg. Concert, Aeolian Hall, Evening, Dec. 10. Soloists, Marie Narelle, Soprano; Bernardo Olshansky, Baritone. The Program:

Overture, "Iphigenia in Aulis," Gluck; Suite (new), "The Christmas Tree"—"March of the Gnomes," "Silent Night," "Dance of the Chinese Dolls," "Dance of the Clowns," Rebikoff. "The Green Hills of Ireland," Del Riego; "An Irish Mother's Lullaby," Hamilton Hartz; "Shule Agra," arranged by W. A. Fisher; "For the Green," arranged by Herman Lohr; Marie Narelle, Kathleen Currie at the piano. "Novelette" (MS.), Mana Zucca; "Norwegian Bridal March" (MS.), "Song of Vermeland" (MS.), Herman Sandby; "March Miniature," from Suite, Op. 10, Jacques Grunberg. "When the King Went to War," Koene-man; "The Dying Child," Paschalow; "Autumn," Tchaikovsky; "The Gypsy Ballade," Lyszyn; Bernardo Olshansky, George Roberts at the piano. "Petite Suite," Debussy.

There is undoubtedly a place for a diminutive orchestra like the Miniature Philharmonic (its membership numbers thirty-two) in New York. To be sure, others before Mr. Grunberg have made experiments along the same lines with greater or lesser success. The new organization was established with a view of cultivating the "many symphonic gems of rare delicacy and beauty which have been entirely neglected," owing to "the modern tendency toward quantity, volume and massiveness which have had the effect of obscuring the important musical literature written for small orchestras." Also with the intent of performing "modern compositions for small orchestra by men and women of genuine talent whose work, because of its uniqueness, has not gained a hearing." Thus the circulars distributed at the orchestra's first concert last Monday night.

A large audience gave every one concerned abundant cause for encouragement and was most prodigal of its applause. Mr. Grunberg has a good deal of excellent material in his orchestra, and he conducted with abundant zest. The playing will probably improve after more concerts. There was commendable precision, for the most part, on Monday night, but little finish or beauty and smoothness of tone. A better balance and correspondingly less crudity may come eventually. At all events, Mr. Grunberg will have to be considerably more circumspect in his choice of compositions "by men and women of genuine talent" to justify his orchestra's existence on this score. Of the ones he brought forward Monday, only Herman Sandby's "Norwegian Bridal March" and his Grainger-esque arrangement of the beautiful Swedish folksong "Vermeland" seemed worthy playing, though all the others, including his own cleverly scored "March Miniature," were noisily received. The Gluck overture—without the Wagner close—received an honest but not very polished rendering, and Debussy's "Petite Suite" was musically one of the most enjoyable things of the evening.

The soloists were ecstatically greeted. Marie Narelle's Irish songs won that soprano numerous recalls, and Bernardo Olshansky's Russian numbers were much relished. That baritone showed himself possessed of a really beautiful and well managed voice and his singing had taste and style. H. F. P.

### Mr. and Mrs. Yeatman Griffith Give First Sunday Afternoon At-Home

Mr. and Mrs. Yeatman Griffith gave their first Sunday afternoon at-home this week. It was a signal for the gathering of a large number of prominent musical people. Among them was Florence Macbeth, who has just completed a successful Western concert tour.

Mr. and Mrs. Griffith will give several more Sunday afternoon teas during the season and at some of these interesting musical programs will be given.

## CARUSO SENDS MESSAGE OF CHEER TO U. S. MARINES IN SERVICE



Photo by Bain News Service

Enrico Caruso Sending His Message of Cheer to Jackies "Out There"

**A SERGEANT** of the United States Marines was recently sent from Washington to New York to get messages of cheer and encouragement from prominent persons, to send to the ma-

rines in service on the other side. Among those who responded were His Eminence Cardinal Farley, Theodore Roosevelt and Caruso. The accompanying picture shows the tenor in the act of handing his message to the sergeant.

## CINCINNATI THROG

Gills Soloist with Ancient Instrument Society—Hahn Conducts Orpheus

CINCINNATI, OHIO, Dec. 8.—The most important event of the week was the appearance Tuesday evening at Music Hall of Alma Gluck, who scored heavily in a delightful program composed of German, Italian, Russian and American songs. That the singer should have attained such a noteworthy success is all the more remarkable under the circumstances. Her train was delayed, so that she did not reach the city until just before the time for her recital; she found herself threatened with an attack of laryngitis and had to undergo heroic medical treatment before she stepped upon the stage. However, after her first few numbers little, if anything, of her vocal affection was discernible. The audience showered approval upon the artist. Perhaps the most noteworthy success of the evening was scored with Reger's charming song in folkstyle, "Marias Wiegenlied." And with Wolf's "Er ist's." Other songs which especially pleased were Salvator Rosa's "Star Vicino," a number from Rimsky-Korsakoff's opera, "The Czar's Bride" and the American group. Miss Scheib played efficient accompaniments. The vast auditorium of Music Hall was filled.

An audience of unusually large proportions filled the ball room of Hotel Gibson to listen to the first of this season's artists concerts to be given by the Matinée Musical Club. The Club presented on this occasion the Society of Ancient Instruments, with Mme. Gabrielle Gills as the soloist. These artists were still able to hold their listeners by means of their unique artistry. Mme. Gills pleased greatly with a number of French songs.

The Orpheus Club gave its first concert of the season Thursday evening.

## WELCOMES GLUCK

Owing to the illness of its director, Edwin W. Glover, the Club is this year under the leadership of Adolph Hahn, a local musician of note, who on this occasion made his Cincinnati début as choral conductor and proved himself to be the right man in the right place. He kept the performance of the male chorus up to its high standard. The program was made up of patriotic and other light numbers and was thoroughly enjoyed. Edgar Schofield, the soloist, proved himself the possessor of a fine baritone voice, which he well knows how to handle. Especially well delivered were Hugo Wolf's "Weylas Gesang" and Hugo Kaun's "Der Sieger."

Last Monday evening the College of Music gave the second of this year's subscription concerts in the form of an engaging organ recital given by Lillian Arkell Rixford, of the faculty. Giacinto Gorno, baritone, also of the College faculty, shared in the honors of the evening with his effective group of songs. Mr. Gorno was efficiently assisted at the piano by his brother Romeo Gorno, one of the popular members of the faculty.

The newest member of the faculty of the Cincinnati Conservatory made her bow before a local audience on Thursday evening at the recital hall of the Conservatory. The newcomer was Zelina Bartholomew, a soprano of considerable experience, as the evening proved. She has a voice of fine quality and training and should prove a valuable acquisition to the rank of Cincinnati's active artists. Miss Bartholomew scored her greatest success in her operatic numbers, although her other songs were also highly appreciated. The accompaniments were well played by Mrs. Inez Gill Carroll.

L. G. S.

Mischa Elman will give a violin recital at Carnegie Hall the afternoon of Sunday, Dec. 30. The program includes Volpe's arrangement of Balakireff's "Oh, Come to Me," for the first time in New York.

## McCORMACK SCORES IN PHILADELPHIA

Tenor Stirs Big Audience With Irish Folksongs—Cadman and Tsianina Heard

Bureau of Musical America,  
10 South Eighteenth Street,  
Philadelphia, Dec. 10, 1917.

John McCormack was greeted by the usual overflow audience last Friday evening in the Metropolitan Opera House. All available seats were occupied while hundreds of interested listeners were obliged to seek accommodations upon the stage.

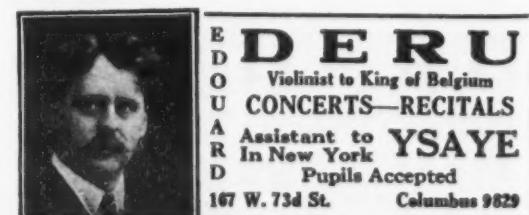
The popular tenor was not at his best in his opening numbers which comprised two selections from Handel's "Samson" and an aria from "Joshua," showing a slight insipidity which, however, entirely disappeared later in Schubert's "Hark, Hark the Lark" and "To the Distant One," Goldmark's "Evening Song" and Brahms's "Message." These numbers proved most artistically satisfying. It was not until the popular tenor reached his Irish folk song group, that one realized what an admirable depth of feeling and pathos lay behind his voice, stirring the vast audience to its utmost, and bringing Mr. McCormack back with three encores of the often heard popular favorites. The violinist, André Polah, who is appearing this season in place of Donald McBeath, proved himself an artist of merit. His numbers were warmly received and a beautiful singing tone as well as a sparkling display of technique were disclosed in the Mendelssohn Concerto. Edwin Schneider was a skillful accompanist.

Charles Wakefield Cadman, the distinguished composer, and Tsianina shared equal honors as the featured soloists at the Matinee Musical Club's concert in the Bellevue Stratford last Tuesday. Mr. Cadman lent ideal support at the piano to his various adaptations of Indian themes and lyrics sung with exceptional tonal sweetness and with splendid musical understanding by Miss Grayson. A feature of the afternoon was the playing of sacred tribal chants and melodies of the Omahas and Copts by Mr. Cadman on the ancient percussion instruments and flageolet. He also played several interesting seventh century Gregorian chants. Under the direction of Helen Pulaski Innes, choral arrangements of "The Moon Drops Low" and "The White Dawn is Stealing," were beautifully sung with incidental solos effectively rendered by Kathryn Meisle, contralto. May Farley's clear sweet soprano gave an effective interpretation from the charming cycle, "Birds of Flame." Agnes Clune Quinlan, pianist, completed the list of excellent soloists. The Frankford Symphony Orchestra, Hedda van den Beemt, director, gave an attractive program in the auditorium of the Frankford High School, last Friday evening. For years this organization has strived indefatigably to develop the highest standard of orchestral music and in this, its first concert of the tenth season, it gave creditable readings of Haydn's "Military" Symphony, Elgar's "Pomp and Circumstance" and the "Stradella" Overture, while the three dances from "Henry the Eighth" concluded the well balanced program. Paul Volkmann, tenor, was the special soloist.

ADA TURNER KURTZ.

Arthur Hackett Gives Four Concerts in Five Days

Arthur Hackett sang on Monday, Dec. 10, at Raleigh, N. C.; on Tuesday evening he appeared in Washington, D. C., leaving there to keep an engagement at Syracuse University for Thursday evening. Immediately after the Syracuse concert Mr. Hackett caught a train for New York in order to board a seven o'clock train back to Washington, where he sang with Mme. Melba Friday afternoon. Twelve hundred miles, four consecutive nights on sleeping cars and four concerts.



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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

What is the spell of Jascha Heifetz?

How is it that this boy of seventeen can hold a mixed audience of musicians, music lovers, music teachers, instrumental players, critics, that crowded Carnegie Hall to such an extent that some three to four hundred seats had to be put on the platform, for two hours in rapt attention which, as he finished each piece, changed into a roar of applause such as I scarcely remember to have witnessed before, on any similar occasion—and my memory goes back many years?

Let me consider Heifetz from a psychological point of view.

Here is a young man, not yet out of his teens, who has already developed the most marvelous technique. And it is marvelous for the reason that it is absolutely unobtrusive. It is the art which conceals its art. It is all so easy that you have to think in order to realize its perfection. Such grace! Such purity of tone! Such double-stopping! What a luscious tone from the G string! To a friend, who asked me what had struck me most with regard to Heifetz's recital, I said that it was the fact that Heifetz had given me the rare treat of being able to sit back and not have my intellectual pleasure, as well as my physical enjoyment, disturbed, as is often the case, by any fear lest he should not accomplish to the full what he had undertaken. When you hear singers and players there are moments when you feel, instinctively, they are going to have trouble, till the hard place has been passed over. You perhaps have never thought of it, but if a singer has a certain difficulty with the high notes, the audience will feel it, through sympathy, in their throats just as he is feeling it in his.

So I told my friend that the first thing which greatly impressed me was that after the opening bars that Heifetz played I felt that I could absolutely relax and give myself no further concern except to shut my eyes and listen with my ears, and be transported into the realm of the spirit. Heifetz's playing seemed to me like that of some marvelous musical intelligence which communicates with us, from another sphere. You can forget your surroundings, your joys, troubles and what you are going to do after the concert is over. Heifetz has the power to take you absolutely out of yourself.

Much has been written about the modest attitude of this young man, that he employs none of the tricks so common even with the greatest violinists of the day, that he makes no attempt whatever to depart, even for a moment, from the wholly legitimate artistic presentation of a composition.

All this did not strike me as much as did the fact that through it all—through all the time that he is playing, when he comes on the stage, when he bows his acknowledgment to the applause, when he goes back, when he comes on again, and again, and again, as the applause will not stop—he presents to you an absolutely impassive countenance, as impassive as that of the Sphinx of Egypt.

The personality of this young man to the observer is baffling. It is almost uncanny. Whether he plays the wondrous Chaconne of Bach, or something by Saint-Saëns, or by Wagner, it seems all the same, so far as his facial expression goes. It is not the same so far as the expression of the violin goes.

You feel, as it were, as if you were in the presence of some disembodied spirit which is using an unconscious medium. You cannot explain it by simply saying: Here is a young man of great talent, born with a certain amount of musical ability, who was taken up at a very early age, taught by clever teachers, and finally taken in hand by Auer, the great violin specialist. All that will not account for what this boy does. There is something more. As Hamlet says,

"There are more things in Heaven and earth, Horatio,

Than are dreamt of in your philosophy."

If I were asked to define, in a word, the characteristic element in Heifetz's playing, I should say its "spirituality." It is this very spirituality which suggests that it seems, at time to lack what I would call the "human touch." If he would only occasionally make a slip. But he does not. It is the acme of perfection. He enlightens, entrances, lifts you up. But does he also deeply move you? I asked myself that question. I must hear him again.

\* \* \*

Twas an interesting interview your Editor had with Pierre Monteux, the new French conductor at the Metropolitan, in which he stated clearly and modestly his point of view, which, as I understand it, is that he is here to represent the French style, the French atmosphere, the French tradition with regard to French opera, and that it would be just as unfair to ask him to give Italian or German works in the French style as it would be to expect him to conform to Italian or German ideas and ideals with regard to the giving of French opera.

It caused a discussion, in which I took some part, among certain friends, two of whom are musicians of high standing. They admitted all the conclusions, if one granted Monsieur Monteux's point of view. But if one did not grant his point of view, then the whole argument fell to the ground.

As one of them said, "For years the French drama and French music, and particularly the giving of French opera, have been conducted on certain, defined lines, which, in the course of time, became traditions from which no one dared depart, till the whole situation became so artificial, so stilted, that there was a revolt, and as we know, in the drama the Théâtre Libre was established to break away from traditions which were positively ossified, especially at the Théâtre Française. Every movement was regulated by tradition. Various characters moved on certain lines, so as not to interfere with one another. Lines were marked out with chalk on the stage. There were certain laws regulating the costume to be worn, the manner of speech. Everything was what might be called not only regulated, but finished to the smallest detail, from which nobody dared depart—certainly not the younger people. Drama and music, particularly in Paris, was as hide-bound by tradition as any Chinese could desire.

"Now," said they, "is it not high time that we broke away from tradition, if we can give greater effect to the compositions of the French masters?" "And," interposed one of the party, "would you think, for instance, that because Mozart composed his masterpieces for the old clavichord and spinet, would you consider, therefore, that we should interdict their performance on the modern grand piano? Would you, because Beethoven's concertos were originally composed for orchestras very different in their composition and number, to those of to-day, would you, therefore, say that they had to be played by orchestras following as closely as possible the orchestras of his time?

"Finally," continued this gentleman, "can we not say that with the general advance of knowledge, of intelligence, of culture, and also in the manufacture of musical instruments that the art of interpretation itself has advanced, and consequently that if we can give the works of the French composers a broader, a deeper significance by a new interpretation, is not that better than to say, 'I represent the traditions of the past, the very atmosphere of Paris,' which should be considered sacred?"

Meanwhile, as your Editor said in his interview it is well for us to remember that Pierre Monteux belongs to an entirely different school than the virile, conductors that we have had at the Metropolitan from the days of Seidl, to the days of Toscanini, of Polacco, Hertz, Bodanzky, and others, and that in order to judge him fairly we must not do so by the standard of these conductors, but take him from his own point of view, though it is wholly permissible, also, for us, as the gentleman I have quoted, to question, or at least discuss, his point of view, in order to see whether it holds to-day and can be justified by modern ideas, or whether we have not the right

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 104



Mabel Garrison—Pretty and Vivacious Soprano of Operatic and Concert Fame—Unlike Many Women Artists, Willing to Brave the Perils of Being Cartooned

to question that ultra-refinement, that devotion to the past in music and the drama, which distinguish the French schools. And may we not justify our action by showing that even in Paris the younger element has broken away from tradition even as Rodin did with his matchless sculpture?

\* \* \*

So you are having trouble with some of the artists, who cannot understand that when they advertise that does not mean it should carry with it not only omission of all criticism, but should also include unstinted praise of everything they do.

Do these artists realize how easy it is to cater to their vanity, or, let us put it another way, to their mistaken idea of what is really of service to their careers.

One would think that a little consideration, just a little common sense, should tell them that any paper that is continually printing the most flattering encomiums of everybody, regardless of merit, regardless of their standing, regardless of every reasonable consideration, can have neither circulation nor influence. And if, as they travel, as they go about the country they inquire for themselves what papers have influence, what papers have circulation, they would soon come to the conclusion that for their announcements to have any value whatever it can only be when they are put before intelligent, cultured people, who have an interest in music, and who have some confidence in the paper which they read, and which they buy, and which is not merely sent to them as a compliment, or to create circulation.

Your Editor laid considerable stress upon your determination to maintain your independence. You could have used a stronger argument, had you stated the proposition this way: that the only legitimate appeal for business on the part of your paper, or for that matter of any paper, must be made from the basis of a

large, reliable circulation, and that such cannot be secured, and certainly cannot be maintained, except the paper follows certain well-known and well-defined lines, and above all does not pander to the advertiser either in the fixing or faking or suppression of news or opinions, all of which is so objectionable to the intelligent reader that as soon as a paper begins to do this the intelligent reader drops it.

Another claim that your Editor could have made with confidence is that an advertisement in your paper is, through the extent and character of the circulation, placed before the greatest musical public in the world, which includes critics, managers, conductors, artists, singers, players, members of the musical industries, as well as music lovers, and that that service is all that the paper is required to give for the money expended, which is saying no more than can be said of papers like the New York *Herald*, New York *Times*, *Sun*, *World*, *Post*, indeed, of any paper of standing here or anywhere else. That is all they undertake to do. That is all they can do. To do more, or to do otherwise, would be suicidal.

\* \* \*

There is one other phase of the situation which I would like to discuss. It is the one presented by the artist who comes and, taking issue with you for something or other that your critics may have written, then points to certain extracts from the criticisms of some of the daily papers, which appear, on the face of them, to be very favorable.

In the first place, the criticisms that the artist presents, under such circumstances, are rarely presented in their entirety. In a large number of cases the praise is materially mitigated by criticism, so that if the praise is taken out and published alone, it certainly does not present the opinion of the critic.

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

In some cases where the praise is presented as showing a conflict of opinion between certain critics and your own, the difference is due to a condition in the newspaper world which it is interesting to discuss because it presents the view of a good many publishers, editors, managing editors, with regard to the comparative unimportance of any musical event, which they do not consider sufficient to cause the trouble which is inevitable to the moment anything adverse is printed.

How many people realize what happens when a critic dares to speak in anything but terms of praise of the performances of some of the artists? The artist promptly runs to the manager with a tale of woe. The manager calls up the press agent, insists that the matter must be attended to at once. Then the press agent calls up the newspaper office. By this time the lamentation has increased to tremendous proportions. One would think, really that the world was afire. What happens?

If it is a big daily paper, the managing editor, or the editor in charge, has a friendly talk with the musical critic, to whom he says:

"They called me up with regard to that article you wrote. The artists are in tears, some of them have fled to the wilds of Hoboken, others threaten suicide."

Then the managing editor is apt to say to the poor critic:

"Haven't you been in the game long enough to know that it doesn't pay to tell the truth? We don't get much out of this thing, anyway. Why not take it a little easy? These people are nervous, excitable, and the moment you say anything about them they are on their ear, rush to the manager, and then we get called up."

"And frankly," says the managing editor to the critic, "I don't think it is really worth while. Anyway, I believe we give these musical affairs too much notice, especially in these times. There are more important matters. I am pretty well satisfied that more space is given to operatic performances than they really deserve."

"So, my boy," says the managing editor to the critic, "take it easy. I don't ask you to praise everybody and everything, but don't offend their susceptibilities."

What is the result? The poor critic, knowing if, after all his years of experience and work, he should sit down and really write his opinion, even tell it in a conservative kind of way, there is sure to be the devil to pay, is very apt to write all around the subject or dismiss it with a few perfunctory sentences. Should he meet one of your critics, he is apt to say to him:

"You are right! You are right! Go to it! Keep it up."

Though he would not "go to it" himself, after the experience that he has made with his various editors, not once, but perhaps many times.

Friction results from the wholly different interests and points of view involved. The interest, of the critic, is with his paper and not with the artists. He has certain responsibilities to the artist. Granted! But his interest and his main duty are with his editors and his public, who expect from him an authoritative opinion.

The poor artist, on the other hand, nervously over-sensitive with regard to everything that is printed about him, and wholly mistaking the public point of view, the newspaper point of view, and, indeed, the newspaper obligation, goes into lamentation the moment his work is unfavorably referred to, even though that be done in a kindly and most considerate manner. Why? Because he thinks it affects his earning power, whereas, if the truth be told—and here is the pith of my whole argument—it really helps him in his career because it will make him careful, make him try to correct his shortcomings, and so give him a greater hold upon the public esteem and thus a greater hold, upon his manager.

Some months ago a report was current in intimate musical circles to the effect that the authorities had obtained certain intelligence regarding the activities of one of the most prominent personages in the musical world, a German, which would surely result in his arrest and internment for the duration of the war, and might even have a more serious outcome. At the time, by common consent, people thought that Dr. Muck, the conductor of the Boston Symphony, was the person implicated. This idea no doubt arose from the fact that the worthy

doctor was known to be a very close friend of former Ambassador von Bernstorff, had often been with him, and was said to have paid him a number of visits in Washington and New York.

Since then, it has been reported that the State Department had absolutely exonerated Dr. Muck from every charge of improper action. Scarcely had this become generally known when a tremendous sensation was created by the arrest of Dr. Ernst Kunwald, the director of the Cincinnati Symphony Orchestra, and a native of Austria. The doctor was first taken to the Dayton, Ohio, jail, preparatory to being interned for the duration of the war. Since then, the doctor, who protested most earnestly that he had at no time ever done or said anything which should cause him to fall into the clutches of the law, has been released. It is rumored that it was through the influence of the Taft family, some members of which are greatly interested in the Symphony Orchestra in Cincinnati, that Dr. Kunwald obtained his release. Whether he will again conduct the Cincinnati Symphony Orchestra seems to be doubtful, as strong opposition has developed against him in Cincinnati itself.

It has been charged on the authority of a prominent manager, that before the United States got into the war Dr. Kunwald made a statement concerning President Wilson, which had determined this manager not to allow any of his artists to appear with the Cincinnati Orchestra.

It is a pity that it has all happened, for the reason that Dr. Kunwald has undoubtedly done splendid work with the Cincinnati Orchestra, such good work, indeed, as to entitle him to the good will and gratitude of all music lovers in the Central West, where he was greatly respected.

\* \* \*

The Brooklyn people, in order to show their patriotism, made Dr. Muck, the other day, conduct "The Star-Spangled Banner" not once, but twice. How the good doctor felt cannot be judged, for all the audience saw was his back. He kept his arms at his side, stood as if he had been carved in marble, during the tremendous demonstration. However the Brooklynites are happy and consider that they have put it over on little old New York and all the other cities which were satisfied with hearing the doctor and the orchestra play the national anthem only once.

In New York, at its last concert, the Boston Symphony played the Rachmaninoff second symphony, which lasts very nearly an hour and a quarter. This prompted Finck of the *Post* to speak of "the German composers who, like Bruckner and Mahler, wrote symphonies longer than a dachshund." That the orchestra played it finely was, of course, natural. Perhaps some of the applause went to the conductor not so much for his conducting, but because he has recently uncovered the fact that he is not a German, certainly not a Prussian, but is really a Swiss. It seems to me that not so long ago a great many people were very anxious to prove that they were Germans, and now a good many people are trying desperately to prove they are not Germans. It seems to me, also, there must be a prejudice growing up against the Germans.

\* \* \*

The other afternoon a concert was given at the Astor Hotel by Marguerite Ober, Melanie Kurt, Johannes Sembach, Carl Braun, and Hermann Weil, the five well-known operatic artists whose services have been dispensed with because German opera, that is, the operas of Wagner, are to have no place in the repertory of the Metropolitan this season, or, perhaps during the duration of the war. It was an invitation affair, and designed to recompense somewhat these artists for the loss of their incomes. The occasion developed two features. First, enthusiastic reception of the artists and all they did, and an equally strong denunciation of "Yankee dumheit," which was the expression used to characterize the attitude of the Metropolitan directors.

Incidentally let me say that the suit which Mme. Ober brought against the Metropolitan for breaking her contract on account of the war has, I hear, been postponed through an application to the courts based upon the ground, that owing to the declaration of war with Austria she was an enemy alien, and also that during the period of the war she had no standing in court which would enable her to sue.

Her suit brought out the fact that her contract called for forty performances at \$600 a performance, or a total of \$24,000.

Personally I am sorry for some of these artists, simply for the reason that I hap-

pen to know that they were strong friends of this country, but are suffering for the sins of others. If it had not been for the unfortunate expressions made by Mme. Gadski, Goritz, Dr. Muck and others, the feeling against the German singers and musicians would not be as bitter as it is.

\* \* \*

It had to happen, but I never expected it would happen the way it did. By this I mean that it was inevitable that our dear Caruso would get into "the movies," or, rather, to put it more properly, would be dragged into the movies.

A movie of his performance in "Pagliacci" would be thrilling, and would show that in such operas he is as great an actor as he is a singer. However, he is not yet in the movies, though he is already involved as an exhibit in a law suit, for a judgment of some \$1,300 has been entered in the City Court in favor of Dr. Pasquale Marafioti, against his former associate, Clarence W. Willets, for breach of contract regarding the first performance in the movies of our friend Enrico. The doctor said Caruso agreed to pose for his screen and so he prepared the scenario. Willets was to supply the funds, but failed to do so. Willets has replied that Caruso only appeared in 450 ft. of film. How many thousand feet was necessary to show off the great tenor has not been stated.

Poor Caruso! How does he stand all the various plans and schemes that are made to exploit him socially and otherwise. Only the other day I received a letter which told me that he went to the bazaar at Hero Land the other night, and wanted to be gay, light-hearted, frivolous, mix with the people and have a good time, but that his shadow (so they call him) the distinguished Scognamillo, would not permit him to enjoy himself and so led him home.

Don't be too hard on Scognamillo. I have a distinct suspicion that Caruso, being all the time afraid of being reckless, engages Scognamillo to rescue him, to take him home the moment he shows signs of exuberance. There is nothing like protecting yourself against yourself.

\* \* \*

What with the war and the weather, Gatti-Casazza has his troubles, I hate to add to them, but I am afraid that he is going to get mixed up in a controversy between the relatives of his late lamented young tenor, Luca Botta. It is the custom with most Italian artists when they are out, they send to their relatives in Italy and to their home papers a most extraordinary account of their successes abroad, and of the amounts which they receive. It seems that Botta, used to write home to his relatives that he was a great success here, which, indeed, he was, that he had made many friends and that he was receiving \$30,000 a month for his operatic and concert engage-

ments, which is more than Caruso gets.

After his death, when Mme. Botta reached Italy, the brothers of Botta and others of the family wanted to know where all the money had gone, as they desired to make an accounting of his estate, according to his will. Mme. Botta protested that he had received no such sums as those indicated, and to prove her assertion produced the actual contract that Botta had with the Metropolitan. This the relatives refused to accept, on the ground that the contract was a bluff and the real thing was the story of the receipts which Botta had himself reported that he got. They insisted, furthermore, that the contract with the Metropolitan was drawn up for a much smaller sum than he actually was to receive, so that it could be used against other singers who might want more money.

And now poor Mme. Botta is about to appeal to Gatti, and involve him in all kinds of legal trouble to substantiate her claim that when they had paid the doctor and other expenses there was really no estate left. Which shows you that the honored Italian custom of exaggerating your receipts sometimes comes home to roost, says,

Your,  
MEPHISTO.

## GUIOMAR NOVAES GIVES ANOTHER FINE RECITAL

Young Brazilian Pianist Appears for the Second Time This Season in New York

That remarkable young pianist, Guiomar Novaes, gave another recital in Aeolian Hall on Saturday afternoon, Dec. 8. The worst weather of the season failed to keep away the large audience and the admission price was advanced, if you please.

New depths of poetic beauty are sounded by this artist in the oft-heard compositions of Schumann and Chopin. She re-created the B Minor Chopin Sonata, using a whole paletteful of colors. The Schumann "Papillons" were similarly renovated. Virile strength, imagination and intensity are the predominating factors of her art. Miss Novaes has poise, too, the kind that enables an artist to concentrate an explosion of vital force without perceptible effort.

The Brazilian girl made her bravura offerings sparkle as they should and accomplished further deeds of valor with half a dozen extras. Other numbers included the Beethoven-Rubinstein "Turkish March" from the "Ruins of Athens," Liszt's "Murmuring Woods" and "Gnomeneigen."

A. H.

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## Memories of Concerts Given and Tours Planned in New York Half a Century Ago

Programs Made up Mainly of Italian Music Were Then in Vogue—Concert and Operatic Tours That Came to Unhappy Endings—Mme. Gazzaniga's "Grand Operatic Concert Company," Which Boasted a Sixteen-Year-Old Conductor—Concerts at Watering Places Poorly Attended Through Lack of Advertising

By EDUARDO MARZO

[Eduardo Marzo arrived in New York on April 14, 1867, when he was about fifteen years of age. As a pianist, accompanist, conductor, teacher, organist, lecturer and composer, Mr. Marzo has led an eventful and successful life, which has received due recognition in this country and in Europe. He was made a Knight of the Crown of Italy in 1884, honorary member of the Academy of St. Cecilia, Rome, in 1893, and Knight of St. Sylvester by His Holiness Pope Benedict XV in 1915.

Eduardo Marzo is one of the founders of the Guild of Organists, governor of the Musicians' Club, member of the "Bohemians" and of St. Wilfrid Club. Although born in Italy, he is a thorough American and a citizen of the United States since he was twenty-one years of age. He has done all his writing in this country and is considered an American composer. All his works have been collected by the New York Public Library and bound in twenty volumes. — Editor, MUSICAL AMERICA.]



Eduardo Marzo

I HAD already been in New York two months playing the organ in a small church, when a friend of mine, in the summer of 1867, gave me a card of introduction to Signor Albano, an Italian harpist, who had just arrived from South America and was organizing some concerts to be given at the summer hotels at Staten Island. Signor Albano, who, by the way, was a countryman of mine (we both hailed from Naples), greeted me cordially and said: "You are just the man"—he should have said "boy," as I was only fifteen years old at the time—"that I need. I want an accompanist for myself and for the singers who are going to appear at the concerts which I am organizing." Of course, I was very glad to make my first appearance, as it gave me also the chance to appear as a pianist.

At that time the programs of concerts were not generally arranged for the sake of art, or of some special artist. The aim was simply to give variety both as to the artists and the character of the music, which was, however, almost all Italian, at least for the singers. A well conducted concert had to include a contralto, if the star was a soprano, or vice versa, and possibly a tenor, a baritone and one or two instrumentalists. Another invariable peculiarity of the programs was the concluding number, mostly always a vocal trio or quartet.

### Favorite Numbers

The favorite numbers were the trios from "Trovatore," "Luisa Miller," "I Lombardi" and the quartets from "Martha" and the Prayer from "Moise," by Rossini. (At that time they had not yet exploited the inevitable quartet from

"Rigoletto.") The Albano concerts were given in Staten Island at Peteler's Hotel, and Huguenot Hall, and both Mme. Parepa-Rosa and Mme. Gazzaniga appeared in them.

One of the most noted and successful singing teachers of the time was Signor Albites, who had a great knack of singing French comic songs. There was no private concert at which he did not con-

different success; in fact, the tour ended disastrously when we arrived at Buffalo. The plan was for the company to go to Hamilton the next day. Signor Maccaferri and myself decided to leave early and stop at Niagara Falls and then meet the rest of the company at the station so as to proceed together to Hamilton. But at the station we found a message awaiting us—we were to go back to Buffalo,



Luciano Albites



Pasquale Brignoli

tribute some of his comic répertoire. That was the time also when Brignoli, the silver-throated tenor, was at the zenith of his career in this country and, if I am not mistaken, it was with Pasquale Brignoli that Albites had come a few years previously.

In October of that year Mme. Gazzaniga was arranging a concert tour to travel through New York State and Canada, and I was engaged as pianist and accompanist. Other members of the company were Signor Maccaferri, the eminent tenor, as they called him; Signor Fortuna, the favorite baritone; Herr Balck, the renowned violinist.

### Tour Ends Disastrously

We visited several cities, always using the same program and meeting with in-

On the right: A program of the Gazzaniga and Lotti Opera Company's performance in Detroit, Mich., May 30, 1868.

because the others had suddenly departed for New York, giving up the tour. We deemed it wise not to venture to Hamilton, where we might have met perhaps with a warm reception from the creditors of the company, although we were not in any way responsible for the financing of the company. We returned to Buffalo, where we expected to find further instructions and funds to return to New York. But there were neither instructions nor funds! Both Signor Maccaferri and myself were stranded, with the pleasant prospect of "footing" it to New York. After pawning Maccaferri's watch, we managed to pay the board bill at the hotel for twenty-four hours. I then found somebody in Buffalo to whom I appealed and succeeded in getting enough to pay our fares back to New York City. It goes without saying that we never got our salaries.

Nothing daunted, Mme. Gazzaniga, in conjunction with the baritone, Giorgio Ronconi, organized a "Grand Operatic Concert Company," and I was engaged as accompanist and conductor, at sixteen years of age! Ronconi had been one of the greatest singers of his time and was still in fairly good condition and able to sing several of his great rôles.

During that winter many concerts were given at Steinway Hall and I

played and accompanied at several of them. Signor Severini, a Norwegian tenor, made his first appearance in New York, at which Signor Fortuna, the baritone, sang. The accompanist was to be Señor Mora, a noted Cuban organist, and he disappointed at the last minute, so that I was asked to play in his place. In fact, I was in the hall as a spectator, when Signor Fortuna, for whom I had played, came out in the audience and persuaded me to take Señor Mora's place.

Signor Severini settled in New York and was for a long time one of the most noted singing teachers, and since that night was always one of my best friends.

One of the most important concerts (of the kind) was given at Steinway Hall on Feb. 21, 1868. From the program I see that Antonia Henne, the contralto; J. R. Thomas and George Simpson, the ballad singers, and Albano, the harpist, took part. At this concert G. W. Morgan, the organist, played also.

### The Gazzaniga Company

And now to go back to the operatic concert company (Gazzaniga & Lotti

## Young Men's Hall

### GAZZANIGA AND LOTTI

GRAND

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Company), which left New York in the year of 1868 and traveled through New York State to Erie, Pa., and finally broke up at Kalamazoo, Mich. The company was composed of the following artists: Mme. Marietta Gazzaniga, the great dramatic prima donna; Signorina Ronconi, the charming soprano; Signora Catoni, contralto; Signor Ardavani, the popular baritone, and Signor Lotti, the favorite tenor. We had also a bass, Bacelli, and two chorus singers from the opera, namely, Barberis, tenor, and Barbaelata, soprano, who sang the minor rôles. We actually had a business manager for this troupe (as they called it at that time), who was no less a person than Signor Chizzola. The latter was just commencing his career as a manager.

### Opera Sans Orchestra

Besides concerts we gave operas, sometimes with an orchestra which traveled with us, composed of but a single string quartet. In some of the large cities we enlarged it with some of the local talent. As we went further away from New York we dispensed with the orchestra altogether, and the operas were given to

[Continued on page 11]

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*Edited by John C. Freund*



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**Metropolitan Opera House Stage**

Director Discusses the Technique, Possibilities and Limitations of His Art-Craft—Defines Distinction Between Scenic Demands of Theatre and Opera House—"Master of Stagecraft Must Combine in One Person Artist, Poet, and Mechanic"—"Light Will Bridge Gulf Between Living Art of Actor and Dead Scenery About Him"—The Future of Pantomime

SOMEONE has said that the greatest artist in the world is the greatest technician and that the greatest technician is one who can gather all the material at hand and out of it weave a work of common appeal.

I was reminded of this definition recently in talking with Richard Ordynsky, whose art in stagecraft is infusing some radically new effects into conventional opera this season. After reading and attempting to absorb the creeds and convictions of those radicals of the stage who leave common folk toiling breathlessly behind in their flight up the steep path of modern thought, it was refreshing to talk with a man who realizes that there are bounds and limitations even to modern stagecraft and frankly admits it.

I talked with Mr. Ordynsky in his office back of the stage of the Metropolitan Opera House during a few minutes' interlude—for he is one of the busiest persons in that coterie of harassed and overworried individuals on whose shoulders rest the responsibility for a successful New York opera season. I wanted to learn what the school of modern stagecraft was doing to eliminate the artificial atmosphere of grand opera.

**Realism Not the Aim**

"Opera can never be made natural, as one understands the word in the theater," was his answer, "because opera is essentially unnatural. One does not in



Richard Ordynsky, Stage Director of the Metropolitan Opera House

real life 'sing a situation.' It is not natural, it is not true to everyday life. For that reason naturalness is not what one should either look for or hope to achieve in opera. In opera it is beauty that we seek, not realism. One must remember this if one is to bring anything of worth to the operatic stage.

"Also, it is infinitely more difficult to introduce changes in an opera that singers and the public are familiar with than it is to plan modern stage effects for a new work. Then, too, the modern composer has broken with the traditions that prevailed when the standard operas were first presented, so that it is much easier to get away from conventionality in the operas of to-day than with those of yesterday."

Mr. Ordynsky came to the Metropolitan last year to direct the staging of "The Canterbury Pilgrims," a work that added to the distinction he had gained, both in this country and abroad, as one of the masters of artistic stage productions. Incidentally, it was through his work with "Caliban of the Yellow Sands" in the Shakesperian Masque given last year in New York that Mr. Ordynsky became interested in the De Koven-Mackaye opera. Boston folk were given opportunity this year to enjoy Mr. Ordynsky's stagecraft in the presentation of "Caliban" given there during the past summer.

He is one of the few persons of whom it may be truthfully said that he carries the "atmosphere of the theater." His

face is an odd mixture of poet and dreamer and small boy—the face of one who never steps down into the Forum of Life, but who lives just back of the gates of enchantment that enclose the Land of Make Believe, the land that keeps its inhabitants forever young.

**Theater and Opera House**

"The stagecraft of the theater and that of the opera are widely different," he said, "and that must be borne in mind by those who look to the modernists to effect sweeping changes in opera. In Warsaw, for example, I could, in the theater, make my work prominent. In the opera it must always be submerged to the music. Sometimes the composer of the opera if he be unfamiliar with stagecraft does not suggest enough for his background. This is especially true in the second act of 'Bohème.' In such cases the stage technician must hang his background on a very slender thread of musical suggestion.

"The Metropolitan Opera has the largest répertoire of any opera house in the world. Can you realize what it means to make changes in the conventional settings of even one or two of operas in such a season as the Metropolitan presents, even when one has such encouragement as that given by Mr. Gatti-Casazza, who is keenly interested in all scenic innovations and anxious to encourage everything worthy in this field?

"'Faust' as it is presented this season at the Metropolitan is an excellent example of the progress that has been made in getting away from conventionalism. It must be remembered that we are at the present time occupying middle ground. The old, conventional idea said, 'Bring in genuine trees, carry in genuine earth, then we shall have a beautiful stage picture of a forest!' The radical thought hangs up a green curtain and says: 'Behold, here is your forest!' We are still infinitely remote from the heights of illusion and suggestion, partly because the master of stagecraft must combine in one person the artist, the poet and the mechanic.

**Passing of the Photographic**

"The greater part of the discontent that has arisen with conventional staging is due to the photographic methods of mechanical representation that have been employed to the extreme. There was no longer any need to use the imagination—and the imagination revolted at disuse. Think how absurd it has always been to surround living, moving figures with painted scenery and dead, painted shadows. There is a gulf between the living art of the actor and the dead scenery about him that only light can bridge, and light is being demonstrated as the chief factor in the new scenic art, both in the theater and on the operatic stage."

Recalling Mr. Ordynsky's triumph in the presentation of the pantomime "Sumurun," I asked him what future the stage offers for pantomime.

"Very little," was the decisive answer. "The field of pantomime is too limited for it to have a vital effect on the history of the theater. Occasionally the art of the actor can be used in this manner for a finer, more intimate portrayal of emotion than the spoken word or song can give, but the limitations are so definite that pantomime can never occupy an important place."

"The achievements and improvements in stagecraft in the last few years—chiefly the recognition and use of lighting effects—point to the wider use of light and greater demands on the imaginative faculties of the audience. The master of stagecraft must be one who knows art and music and light—and human nature. The advances that have been made in the last few years show definitely that perfect artistry, historical accuracy and supreme beauty of background may be achieved in operatic settings without sacrificing any one of the three to the others."

MAY STANLEY.

**Rosalie Wirthlin Has Active Week**

The last week has been a very busy one for Rosalie Wirthlin, the gifted contralto. On Saturday afternoon, Dec. 8, she gave her Boston recital at Jordan Hall, assisted by Frank La Forge at the piano. The next day she appeared as soloist in the performance of Handel's "Messiah" at New Bedford, Mass., and on Monday, Dec. 10, she was soloist with the Philadelphia Orchestra.

Beatrice MacCue, contralto, has been winning great success with Arthur A. Penn's "The Magic of Your Eyes." She has already used it on numerous programs, most recently for the soldiers at Fort Hamilton, where it was enthusiastically received.

**Memories of Concerts Given and Tours Planned in New York Half a Century Ago**

[Continued from page 9]

the accompaniment of a piano, which I played. It was pretty hard work at times, especially when we gave "Travata" or "Lucrezia Borgia." The operas we produced on that tour were, besides

these two, "Don Pasquale," "Crispino la Comare" and "Barber of Seville."

**A Grievous Coincidence**

As it was for the purpose of giving Signor Lotti an opportunity to sing for his people in Kalamazoo, it seemed fit-

ting that we should have finished the tour and come to grief in that city. Business, which had been rather poor from the start, became so bad there that the printers' and other bills could not be paid by the management, with the result that the sheriff seized upon the baggage of the company, and it took all of Signor Lotti's influence and cash to free us and give us the means to return "gloriously" to New York.

The following summer I had occasion to accompany at several concerts, given at such watering places as Saratoga, Long Branch, Stamford and Staten Island. At these concerts the singers were those of the company just mentioned, with the addition of the tenors, Massimiliani and Tamaro; the baritone, Ardavani; the pianist, Harry Sanderson, and the cellist, Alard. The price of admission at all these concerts and operatic performances was never any higher than a dollar, including reserved seat. The press was emphatic in praising our work.

The fact remains that the performances were poorly attended, and not so much because of weather and want of interest on the part of the public, but because they were badly advertised! It takes more than a few handbills left at the local music store and scattered around the town to draw an audience.

Mme. Namara, soprano, and Herman Sandby, the cellist, will give a recital in the Princess Theater, Thursday afternoon, Dec. 20.

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# HEIFETZ IN CHICAGO AND NEW YORK

A few paragraphs taken from the overwhelming critical praise recently showered upon Jascha Heifetz. A reprint, in their entirety, of the notices received by this Russian genius would fill several pages.

**New York Sun, Dec. 2nd.**

"Without doubt the most significant detail of Jascha Heifetz's second recital was the spell-bound absorption of a great and miscellaneous audience while he played the famous chaconne of Bach. It was an extraordinarily beautiful performance in which all that glorifies this inexpressibly intimate piece of musical self-communication was published with an air of perfect spontaneity."

**New York Tribune, Dec. 2nd.**

"Bach's chaconne was the chief number on the program, and the young artist seemed quite unconscious of its astounding difficulties. The great chords rolled from his violin as easily and as richly as though struck from the manual of an organ."

**New York World, Dec. 2nd.**

"The greater portion of 3,000 people in Carnegie Hall yesterday made a demonstration at the close of Heifetz's recital such as this city has not experienced since the early days when Paderewski was the sensation of the hour. There is no longer any doubt as to the pre-eminence of Heifetz as a violinist."

**New York Mail, Nov. 16th.**

"When Jascha Heifetz made his debut not long ago he was called in these columns 'the perfect violinist.' His playing of the Bruch concerto yesterday gave no reason for changing that verdict. He received an ovation that threatened to stop the concert."

**New York Times, Nov. 16th.**

"There was all the beauty, the richness, the seizing quality of tone that he displayed at his recital; there was the fine finish, the elegance of phrasing through breadth and elasticity of bowing. Only a master plays with such style and effect."

**New York Times, Dec. 2nd.**

"Carnegie Hall has probably never held a larger audience than that which greeted Jascha Heifetz yesterday. The seats of the hall were filled and so were as many chairs as could be placed on the stage."

**New York Evening Post, Nov. 16th.**

"Jascha Heifetz has a pianissimo as flawless as Patti's and of the same carrying power; his tone is of exquisite purity and sweetness."

**New York Telegraph, Dec. 2nd.**

"Heifetz towers head and shoulders above all his competitors. The fact that two hundred and fifty chairs were placed on the stage proved him to be the man of the hour."

**New York Herald, Dec. 2nd.**

"Mr. Heifetz's mastery of the instrument is uncanny. It is no wonder that within a month he has become the sensation of the season."

**New York Globe, Dec. 3rd.**

"The cornerstone of Mr. Heifetz's program was the Bach chaconne for violin alone. It was incomparable in its sheer beauty. The huge crowd listened abashed and spellbound. There was an ovation after every number."

**Chicago American, Nov. 24th.**

"If there is a better violinist than Jascha Heifetz, I do not know him; and if anyone can play the Tschaikowsky concerto like Jascha Heifetz, I do not know him. Neither does anyone else, it seems. Nothing can rival the amazing fleetness and surety of his fingers; nothing can surpass the quiet grace and nobility of his bowing; nothing can match the heavenly purity of his marvelous tone."

**Chicago Herald, Nov. 24th.**

"Salute, Mesdames and Messieurs. A genius has come to town. Yesterday at the Symphony concert Jascha Heifetz appeared for the first time and upon the chronicles of artistic history his achievements must be written in letters of flame. No such gift has been vouchsafed to the world since—it is not an exaggeration to say it—since Paganini. He has far outstripped the masters of his art."

**Chicago News, Nov. 24th.**

"Forget the many other performers who have played the Tschaikowsky concerto for violin that you have ever heard before, for Jascha Heifetz's interpretation of it combines all the artistic qualities which you have heard in every other violinist."

**Chicago Evening Post, Nov. 24th.**

"According to our poor human conception, some things attain to a beauty that we can only call perfect. Such was the playing of the Tschaikowsky concerto by Jascha Heifetz; it was magnificent, and what he had in his mind he made us hear in the tones of his violin with such beauty as to stagger the imagination. Heifetz has reached the utmost beauty of the violin."

**Chicago Journal, Nov. 24th.**

"A great event happened at Orchestra Hall yesterday. It was the first meeting of Jascha Heifetz, the violinist, not a violinist, with a

Chicago audience. He is almost unbelievable. He is the wonder of this and many other seasons."

**Chicago Examiner, Nov. 28th.**

"That young wonder, Jascha Heifetz, transformed Orchestra Hall into a scene of such wild excitement and uproarious applause as is seldom witnessed in any concert. It was Paganini come to life again, the wizard of the violin rejuvenated. The unassuming youth, with his perfect art, bewitched the audience."

**Chicago Journal, Nov. 28th**

"Heifetz undoubtedly made a record last night. If any other violinist, or any other musician, has ever filled Orchestra Hall and put scores of people on the stage four days after his first recital announcement he is invited to step up and present his proofs. I have no recollection of Paganini, therefore I do not venture an opinion as to whether Heifetz is the greatest violinist since that time, but there can be no question that he is the superior of any violinist before the public today. None of the others can be mentioned in the same breath with him. He went beyond violin playing and crossed the line of the impossible."

**Chicago American, Nov. 28th.**

"We of the twentieth century have witnessed a miracle. It remained for inscrutable providence to produce a super-Paganini, a miracle-genius such as the world views only in two hundred years. Such a one is Jascha Heifetz. He is a supergenius, a demi-god to be raved about. His technic is witchcraft; it can't be true! Such miraculous acuteness is not witnessed in centuries. Nothing like his playing has ever been heard in anybody's recollection."

**Chicago Evening Post, Nov. 28th.**

"You can not believe Jascha Heifetz save with difficulty even while the tones of his violin are in your ears. In hearing him we have heard the perfection of the art of music."

**Chicago Tribune, Nov. 28th.**

"Such playing as Heifetz did in two transcriptions of Beethoven by Auer is not to be described."

**Chicago Herald, Nov. 28th.**

"The art of this boy must be heard to be believed. The demonstration that greeted his achievements has not often been heard in Chicago."

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## HUSS COMPOSITIONS SCORE IN CONCERT

Works of American Presented in Wanamaker's by Mme. Huss and Others

Three new compositions by Henry Holden Huss and a dozen other of his works were presented in a concert at the Wanamaker Auditorium on Wednesday afternoon, Dec. 5. The composer's new "March Nuptiale" was played from the manuscript by Alexander Russell, the organist, who is directing the American composers' series in this auditorium, and the other two "novelties" were in the form of songs.

The composer's scholarship and imagination give each of Mr. Huss's compositions the imprint of mature musicianship. The offerings gave a good idea of his range of ideas and familiarity with various idioms. Mme. Hildegard Hoffman-Huss, soprano, introduced effectively the newest Huss songs, "When I Was wi' My Dearie" and the "Happy Heart," both of which represent his best type of work in songs of this genre.

Harriett Selma Rosenthal, a talented young violinist, presented three movements from his G Minor Sonata. Maude Schumann, a musicianly pianist, played his Op. 17 and 18 ably. The program was as follows:

March Nuptiale for Organ (Mss.), Alexander Russell; "My Jean," "Suppose," "While Larks with Little Wings," "It was a Lover and His Lass," Mme. Hildegard Hoffman-Huss; Etude Melodique, Valse in A Major, Op. 20, The Brooklet, Op. 26, Polonaise Brillante, Op. 23, Henry Holden Huss; Muted Andante Sostenuto, Vivace, Andante, from Sonata for Piano and Violin in G Minor, Op. 19 (dedicated to Franz Kneisel); Berceuse Slave (dedicated to Efrem Zimbalist), Harriett Selma Rosenthal; Minuet, C Major, Op. 18, Prelude, A Flat Major, Op. 17, Maude Schumann, pianist; "After Sorrow's Night," "When I was wi' my Dearie" (Mss.), "The Happy Heart" (Mss.), Mme. Huss; Piano Concerto, in B, Op. 10, First Movement, Allegro Maestoso, Mr. Huss.

## GEORGE COPELAND'S RECITAL

Distinguished Pianist Presents Many New Works in Boston Program

BOSTON, Nov. 22.—The rare art of George Copeland is a distinguished and honored feature of the musical season of this city. The program which he presented in Jordan Hall last Wednesday evening offered much that was both novel and interesting. It included Gluck, Chopin, Schumann and Debussy for the familiar pieces, and the following, which were heard here for the first time: "Gnossienne, No. 1," Satie; "Bourrée," Roger-Ducasse; "Danse de Daphne," Ravel; "Sombras," Engel; "Andaluza," de Falla; "Reverie," Grovez.

At the end of the program the audience was loath to let Mr. Copeland depart and demanded extra upon extra, so that when he had finished, Chabrier, Strauss and MacDowell had been added, with more works of Chopin and Debussy. The mysticism of Debussy contrasted to the flaming and gorgeous tone pictures of the Spaniards are portrayed with surpassing skill by Mr. Copeland. No less successful was he with the music of

## American Public Has Habit of "Delving Into One's Unpleasant Past," Says Anna Fitziu



Anna Fitziu as "Lady Godiva"; on the Right, Miss Fitziu with Andres De Segurola in Mexico

"IT is an odd attitude that the American public often takes," said Anna Fitziu, now appearing with the Chicago Opera Company, Chicago. "In Italy the first appearance of an unknown singer fills the opera house. Here in America a débutante, unless she has recently divorced her husband or lost her jewels, all with sufficient publicity, finds empty seats before her. The Italians adore discovery. They love to be the ones who have perceived talent in

its embryonic stage. They do not compare a new artist to Mary Garden, Farrar or Melba. No, they delight in watching one's progress. Perhaps, however, the attitude here is better. It is like a medicine which will either cure or kill. Being compared to your greatest contemporaries to your decided disadvantage will send you to the wall or act as a lash to spur you on."

"Another thing the American public does which displays either its extreme youth—or bad manners—is to delve into one's unpleasant past! My unpleasant

past happened to be eight months of musical comedy; I was then in 'The Wizard of Oz'—everyone discussed that fact and not that I had worked hard for the five years following to achieve a grand opera career.

"If a reporter comes to me, does he inquire about my ideas in regard to the branch of art which I pursue? Ah, no! He prefers to know if my divorce is truly valid—or when I last saw my husband!

"But, after all, if there were no fight to be made, how uninteresting it all would be!"

## DAMROSCH MEN HEARD IN BALTIMORE CONCERT

With Grainger as Soloist, New York Symphony Scores Success—Ancient Instruments Play

BALTIMORE, MD., Nov. 28.—The Symphony Society of New York, Walter Damrosch conducting, and Percy Grainger as soloist, gave the first subscription concert at the Lyric last night. The program was devoted to Tschaikowsky works, the "Pathétique" Symphony and the Piano Concerto. The orchestra presented a spirited rendition of the symphony; in fact, Mr. Damrosch read into the work many touches of vigorous coloring in the brass, which seemed to depart from accepted interpretations. With his appearance in khaki Private Grainger aroused immediate interest. However, his art soon manifested itself purely as the paramount issue, and rarely has the pianist been heard in such an exalted mood. The ovation given to his efforts was recognized with a dainty extra number.

The Catholic Choral Club, under the direction of Rev. Leo P. Manzetti, Mus. D., gave its first concert Nov. 28 in the large hall of the Peabody Conservatory of Music. The principal number of the program was Humperdinck's "Pilgrimage to Kevlaar," in which the solo episodes were supplied by Alice Haydon Wells and Albert C. Wahle. The lesser numbers were by Palestrina, Perosi, Tschaikowsky and other representative composers. The feature of the concert was the first American hearing of Bortkiewicz's Piano Concerto, Op. 16, played by Gustav M. Illmer, a Baltimore pianist, who had able assistance in the accompaniment, the second part being played by Emma Hemberger. The con-

certo made a favorable impression, though the orchestral background seemed needed to carry colorful significance.

The Société des Instruments Anciens appeared at the Peabody, Nov. 30, and proved unusually attractive. Not alone for the historical value of this quaint combination of instruments—a quinton, viole d'amour, viole de gamba, basse de viole and a harpe lute—played by Maurice Hewitt, Henri Casadesus, Louis Hasselmans, Maurice Devilliers and Mme. M. L. Henri Casadesus, but for the beauty of effect did this recital make a deep impression.

The concert given at Lehman Hall on Nov. 26 by the Germania Männerchor, Theodor Hemberger, conductor, began with the singing of "The Star-Spangled Banner" as an introduction to a well rendered program. The soloists were Anna Diener, Karolin Kahl, Marie Haferkorn, M. G. Kelinghorst, Charles Scheruman and J. H. Wahman.

F. C. B.

Marian Vervyl, the American soprano, recently returned from her first concert tour in the Middle West. She appeared in a number of cities in Iowa and Pennsylvania, winning uniform success.

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## MELBA DELIGHTS BOSTON AUDIENCE

Gives Her First Recital of Season  
in "Hub"—Muck Repeats  
"Ninth"

BOSTON, Dec. 1.—Mme. Melba attracted a good sized audience to Symphony Hall on Thanksgiving night for her first recital here this season. She was assisted by Arthur Hackett, tenor, and Joseph Malkin, cellist of the Boston Symphony Orchestra. Mme. Melba sang the Jewel Song from "Faust" and songs in French, English and Italian. The surpassing beauty of her voice, now most beautiful in its middle register, was always apparent and not until the singer attempted such a show piece as Ardit's tricky "Se Saran Rose" was there any sign of limitations. Such a number is hardly worth the effort of so great an artist. The singer was recalled many times and was compelled to sing extras

after every song group. Mr. Hackett again proved his worth, singing in a brilliant and eloquent manner groups of French and English songs. Particularly praiseworthy was his singing of Faure's "Nell." Mr. Malkin played numbers by Popper, Chopin and Davidoff, winning much applause for his execution and interpretation.

The week's music concluded with the regular concert of the Boston Symphony held Nov. 30, at which the program consisted of Rachmaninoff's Symphony in E Minor and the Overture, Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream."

The performance of the symphony was a brilliant one and, despite its length, one was stirred by the virility, grandeur and the varying moods of the work and by the forceful and artistic interpretation which Dr. Muck gave it. The familiar Mendelssohn music came in for its due share of appreciation, for it, too, was well played, sounding ever fresh when performed in such manner. The "Star-Spangled Banner" had its place at the beginning of these concerts.

Dr. Muck and the orchestra and the chorus of 350 singers trained by Mr. Townsend, and the quartet of solo singers, Florence Hinkle, soprano; Margaret Keyes, alto; Arthur Hackett, tenor, and Arthur Middleton, bass, repeated in Symphony Hall on Dec. 2 the performance of Beethoven's Ninth Symphony which made such an impression last week when performed here. The audience again taxed every sitting and standing space of the hall.

The orchestra goes away this week for its second trip of the season, which, however, has been considerably interrupted, the usual concerts in Baltimore, Washington and Philadelphia having been necessarily abandoned, the scheduled concerts for New York and Brooklyn being the only ones possible.

W. H. L.

### Anna Case Scores in Allentown Recital

ALLENTOWN, PA., Nov. 24.—The X L Girls' Chorus, under the leadership of Esther Lee, recently gave an interesting concert in the Lyric Theater. The soloist was Anna Case, who was accompanied at the piano by Charles Gilbert Spross. Miss Case gave a varied pro-

gram, which called forth enthusiastic applause. She sang "The Battle Hymn of the Republic" and stirred her hearers. The chorus sang five numbers, scoring especially in the last selection, "The Fairy Pipers."

M. K.

### Five Engagements in Seven Days for William Tucker

William Tucker, who last year had appearances with the New York Oratorio Society, Mendelssohn Glee Club, Musical Art Society, is this season booked for many important engagements, including the "Messiah" at Carnegie Hall with the Columbia University Chorus, the other artists being Florence Hinkle, Dan Beddoe and Mabel Addison and the "Crusaders" at Symphony Hall, Boston, with the Choral Union. On Jan. 8 he is booked at Huntington; on Jan. 10, at Jamaica; Jan. 13, at Boston; Jan. 14, at Newburg, and Jan. 15, at Beacon.

MARIETTA, O.—J. R. Humberger of West Milton has been appointed director of music in the public schools to succeed J. R. Bird, who resigned to assume a similar position in Parkersburg, W. Va.

# MABEL GARRISON

*Eulogized by Critics*

### Chicago Symphony Orchestra Nov. 16-17

"The aria is one of those super-human feats of range, execution and memory. . . . Incidentally, Miss Garrison is somewhat of a marvel to have been able to learn and sing it. There are high notes without number, and I have no words to express the airy, delicate grace with which she juggled them."

—CHICAGO JOURNAL

"Miss Garrison mounted many feet in the estimation and appreciation of the Chicago public by her admirable execution of the arch-difficult aria which contains every coloratura feat ever written. All these prodigious exhibitions of 'supersopranoism' were accomplished with unvarying purity of tone. Her staccati were as clean-cut as steel, without being metallic, her runs like tiny rockets of sound, and her musicianship a thing of joy."

—CHICAGO AMERICAN

"She sang her high notes with apparent ease and also gave a remarkably fluent and finished performance of the aria. She surpassed the success which she gained here last year as soprano soloist in the Mahler symphony."

—CHICAGO DAILY NEWS

"Miss Garrison, in spite of her youth, is one of the chosen. Hers is one of the most beautiful soprano voices that the human ear has ever heard, and no superlatives in her case would be exaggerations."

—CHICAGO STAATS-ZEITUNG

"She distinctly made good and added to the favor she won during festival week."

—CHICAGO TRIBUNE

"She gave an exhibition of some of the most beautiful singing ever heard at these concerts or anywhere else, for that matter. She has a coloratura voice of extraordinary range, and yet warm in quality, and she sings with the greatest possible ease."

—CHICAGO EXAMINER

"It is pleasant to testify to the uncommon skill of Miss Garrison. It is no ordinary vocalist who is able to invest this aria with such brilliancy and charm."

—CHICAGO HERALD

"She sang it charmingly, with fine taste, delightfully clear runs, and a voice of lovely quality. As a tour de force the Strauss aria was a striking display."

—CHICAGO EVENING POST

### Boston Symphony Orchestra Nov. 23-24

"She gave a superb performance in point of musical conception as in skill with decorative song requiring a consummate art. In all, a singer of remarkable equipment."

—BOSTON GLOBE

"She has the happy faculty of giving her audience the impression she enjoys singing fully as much as it does in hearing her sing. Few are the singers who would dare attempt her selections of yesterday, and fewer still are those who could score such a triumph."

—BOSTON TRAVELER

"Miss Garrison sang with superb bravura and masterly expression. Seldom has any young singer accomplished so much with music of such difficulty of range and execution, and, in some passages, subtlety of expression."

—BOSTON POST

"She won the audience by her pure and light voice, by the charm of her sustained song, by the ease with which she triumphed over appalling difficulties and by her modesty and grace."

—BOSTON HERALD

"The aria was terrifically high, but Miss Garrison sang it clearly, and established the worth of her vocal technique beyond cavil."

—BOSTON ADVERTISER

"Because we listeners and our generation of coloratura singers are passing into the fifties, the voices and the arts of decorative song are not declining from the earth."

"The Strauss aria exacts all that the means and methods of coloratura singing may accomplish, to say nothing of the highly sustained song or smoothly flowing declamation along the way. It asks a voice of exceeding range—to "F" above the staff—and suppleness; that voice must be light, limpid, finely tinted as well, and not shrill or bodiless, and the singer must play a manifold, subtle and tireless artistry with elegance and charm."

"All these necessities Miss Garrison's voice, skill, presence and implication of personage and mood brought to the music. Her girlish presence, her ingenuousness and sincerity of manner quickly commanded her to her audience."

—BOSTON TRANSCRIPT

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## OLDER ARTISTS GIVEN OPPORTUNITY ON PARIS PROGRAMS THIS YEAR

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Bureau of Musical America,  
27 Avenue Henri Martin,  
Paris, Nov. 16, 1917.

THE propaganda for French music has begun for the season, and last evening Yvonne Gall, Royer, Lafitte, Couzenou, Dubois and Narcon left for Barcelona and Madrid. They may give performances in small Spanish towns, for the company is not expected to return for three months. When they come back others will be sent to Spain, and French artists will be kept busy until late spring, for they will give opera in Portugal, Switzerland, Holland, Norway and Sweden and England.

Directors do not look for great exchange with Italy, because with the requisitioning of all railways on lines running into Italy and the Riviera there will be allowed few if any civilians to pass. The season on the Riviera will be interfered with unless activity leaves the Italian front and is concentrated elsewhere. At all events, contracts for the Monte Carlo Opera season are held in abeyance, for while things may brighten after December sets in, appearances are gloomy now for artists that expected to débüt or take part in the performances at Monte Carlo.

In Paris the season is promising. Most of the best vocalists, cellists, pianists, etc., are in America, but enough are left to keep the ball rolling. “It’s an ill wind that blows no good,” and now the débûtante who has been waiting for a chance so long may have a showing, also the musician who thought he was not sufficiently appreciated or was crowded out by the big galaxy of stars that shaded everything less brilliant. It is the elderly artists that have come forward, and they demonstrate a good school, these men in the fifties, one had but to go to the Grand Opera or attend a concert to hear these men sing in the manner taught a generation ago. The way they give a song, handle the words, their manner while singing and their ease and composure is rarely seen with vocalists of the present school. We are grateful that these ripe singers are over military age and therefore spared to the music public. They bear the old traditions which, after all, can seldom be improved upon.

### Comique Presents “Béatrice”

The Opéra Comique will present in a few evenings “Béatrice” and André Messager, postponed already twice. Mlle. Chazel and Fontaine will sing the principal rôles. “L’Attaque du Moulin,” of

Alfred Bruneau, with Mlle. Favart, Fontaine and Mme. Delna, will follow “Béatrice.” The new singers at the Opéra Comique will be Mlle. Francesco, who last summer took the first prize at the Conservatoire, also Mlle. Baye, another decorated graduate of the Conser-



Alys Michot, Who Will Join French Singers in America, Photographed Just Prior to Her Departure for New York

vatoire. These two have mezzo-soprano voices, but Francesco’s talent is said to be very versatile, and she is able to sing both florid and dramatic rôles. She will débüt in “Traviata,” while Baye will make her first appearance in “Mignon.” Parmentier, a new baritone, is well spoken of, and we are looking forward with keen anticipation to hear him.

A work promised for ages will be presented at the Comique during the season, “Ping Sin,” by Henri Marechal. The composer of “Amoureux de Catherine” has branched out in novel directions in this original opera, and with the decora-

tions of Deshayes the piece is sure to be a success.

“La Maimouna” of Grovez, “Plus Beau Jardin de France,” by Casadesus; “Ma Mère l’Oye,” of Ravel, all these to be given first auditions, and with “Pelléas et Mélisande,” “Orphée” of Gluck, the winter will be interesting. These latter operas have not been heard in years. The management hopes to present “Saint Julien,” an opera of Camille Erlanger, as yet unknown, and “L’Oiseau Bleu,” by Albert Wolff. The surprise and most choice bit will be an opera of Massenet, the name of which the directors will not divulge. The opera is one composed by Massenet the winter preceding his death, and is said to be more profound and of a more serious nature than any of his other works.

“Jeanne d’Arc,” by the Englishman, Raymond Roze, for the second time has been postponed, and is announced for Nov. 24. The musicians are all ready, but as the scenery had to be forwarded from London, it seems that the freight authorities have not hurried to get over the panels, hence the delay. Two shifts are lacking, and Roze has taken a stand that everything must be as it was at Covent Garden. It was hoped to give the opera in English, but that seemed to be too formidable an undertaking, so it had to be translated and shaped to French music.

### Begin “Artistique Fridays”

A band of musicians and war workers have inaugurated “Artistique Fridays” at the Théâtre des Etat-Unis, or the hall formerly known as “Salle Malakoff.” Fragments of opera sung at the Grand and Comique will be heard alternate Fridays, and every other Friday instrumental music will be given. For the latter there will be trios, quartets and orchestras. The admission is from 50 cents to \$1, and as the séances are in the afternoon the women are sure to be out in full force. The inauguration begins to-day, when “Faust” will be presented with Galli-Sylvia, Camargo and Del-Val. Next Friday the pianist, Victor Gille, will be the artist. I am informed that all classes of music will be given an audition at these matinées as well as ancient and modern school and with such the séances will be interesting and educational.

The American soldier is spending his evenings at the Army and Navy Club, at the Hotel Pavillion, where some sort of entertainment is provided, or he goes to the big Y. M. C. A. hall in the Avenue Montagne. Mr. and Mrs. Francis Rogers, with Roger Lyon at the piano, were the artists at the Army and Navy Friday evening. Their program covered “Rolling Down to Rio,” Genyan; “Mavourneen,” Lang; “Mother o’ Mine,” Tours; “Mother Machree,” Olcott; “I Hear You Calling,” Marshall; “Invictus,” Hahn. Mr. Rogers sang these for his first number, and his sympathetic baritone, handled with great ease, was listened to with the keenest pleasure.

Mrs. Rogers recited “Rhymes of a Red Cross Man,” by Service, and “Carmina,” by T. A. Daily. The dialect verses showed Mrs. Rogers to have remarkable talent for this art, and her Italian and Scotch pieces were highly successful.

The boys were made to feel that they must do their bit, for in his second number Mr. Rogers made them sing with him, and as the airs were easy and already known to some of the soldiers, this was not difficult. Here are some of the songs they all sang: “Carry Me Back to Old Virginny,” “Good-bye Broadway, Hello France,” “Pack Up Your Troubles,” “Over There” and “Where Do We Go from Here?”

### Opera for “Sammies”

Mr. and Mrs. Beekman are in charge of the Army and Navy Club work, and their soirées there are of a high order of entertainment. Wednesday is devoted to “story telling,” chats from distinguished people, while Friday is music night, and the best talent in Paris is glad to lend themselves for the program. The “Sammies” really enjoy opera on Saturday, at least they have opera brought to

them in the selections and bits of grand and comic opera presented.

Signor Nissot, violin soloist of the Monte Carlo concerts; Marguerite Girard of the Opera Comique, Gabrielle Dauly, soloist at the Conservatoire concerts; Chauvet of the Théâtre des Champs Elysees, all these have been heard at the Army and Navy, with a few artists of less brilliancy.

At the Y. M. C. A. clubrooms, Avenue Montagne, on Tuesday an especially fine program was enjoyed. The musicians were Mrs. Feval and Mr. Andolfi, who gave any number of instrumental selections, and Mlle. Arne of the Opera Comique. The trio consisting of Andolfi, at the piano, Jenoc and Capponi, cellists, closed the soirée.

Not content with giving music and listening to music, the boys are treated to lectures on the subject. The last was delivered by Llewelyn Bevan, A.R.C.R., of the Royal Academy of Music, London, who gave a highly interesting chat on “Chopin, the Great Polish Musician.” The chat was illustrated by piano numbers.

Among those hardy enough to cross the Atlantic this week is Alys Michot, who expects to pass the winter in New York. Mademoiselle wanted to remain and continue her war work here until the end of hostilities, but after three years of endeavor she decided to join the big music colony in America. This young Frenchwoman will be an acquisition to any circle, good musician that she is, and gifted with a charming voice which she uses most cleverly and artistically.

LEONORA RAINES.

### MME. OBER’S SUIT HALTED

**Metropolitan Opera Company Obtains Delay by Order of Court**

The Metropolitan Opera Company, which was recently named defendant by Mme. Margarete Ober, contralto, formerly a member of the organization, has obtained from Justice Giegerich of the Supreme Court an order requiring the singer to show why her suit should not go over for trial until after the end of the war.

The contention of the company is that, as Mme. Ober is by her own admission a subject of the Kaiser, she cannot, being an alien enemy, bring suit at the present time.

Mme. Ober holds that her contract has yet another year to run and that she was dismissed without just cause and she is suing at the rate of \$500 a performance with an extra amount for wounded sensibilities. The opera company claims that it has the right to cancel contracts with singers because of situations growing out of the war, but that in any case, the law of the United States prohibits alien enemies from bringing suit in courts of the United States during the war.

Cecil Fanning, baritone, and H. B. Turpin, pianist, gave an interesting recital for Arthur L. Manchester at the Southwestern University, Georgetown, Tex., on Nov. 26.

## HACKETT-GRAM

### NUMBER 17



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# GALLI-CURCI

## Repeats Her Great Triumphs in

# DINORAH

Following are a few excerpts from Chicago newspapers. They tell the story of Galli-Curci's great success in her latest role in Meyerbeer's opera

DINORAH

"The Most Exquisite Exhibition of her Gift."

\*\*\* As for Galli-Curci, the demonstration which followed the Shadow Song outlasted anything of the kind previously recorded of even her appearances in Chicago. She came out on the apron and repeated part of the number while the setting was changed, and then was called back at least twelve times to acknowledge the tumult evoked by what was, maybe, the most exquisite exhibition of her especial gift she has thus far given."

—Frederick Donaghey, *Tribune*, Chicago, Nov. 17.

#### "Another Gem to Her Coronet"

\*\*\* Galli-Curci, for whom the opera has been revived, made a pretty, girlish figure in the title role and sang the music with marvelous vocal flexibility. She was recalled so many times after her rendition of the famous 'Shadow Dance' that I ceased counting, until she repeated the very elaborate cadenza, creating a veritable sensation with the purity of her tones, her trill, her extraordinarily high voice and her wonderful staccato. She added another gem to her operatic coronet."

—Maurice Rosenfeld, *Daily News*, Chicago, Nov. 17.

#### "Genuine, Refreshing Enthusiasm"

"And now to rack our brain for a new vocabulary in praise of Amelita Galli-Curci. If I say last night's was the crowning achievement of her career, I think I am but voicing the opinion of the audience. I have heard 'Dinorah' sung by Patti, Maria Van Zandt, Marimon, but never have I heard from the lips of a singer such an endless stream of velvety, tender, lovely tone, tone without a flaw of quality, each note a sister gem to its predecessor, all linked, shaded and matched by Galli-Curci's own personal, fascinating charm of phrasing.

"Her Shadow Song in itself was a master marvel of delicately polished execution, all done with perfection of ease and grace. When to this you add the fact that Madame Galli-Curci's poise and distinction are as unmistakable as the timbre of her voice, you put the finishing touch to her artistic makeup.

"The public went wild and applause crashed after this aria, crashed into fourteen, sixteen, seventeen—who remembers how many—recalls, and a repetition of the final cadenza before the curtain, with Campanini rapping his quota of approval with his baton. It was genuine, refreshing enthusiasm."

—Herman Devries, *American*, Chicago.

#### "A Genuine Triumph"

"Meyerbeer's romantic opera, 'Dinorah,' was the bill at the Auditorium last evening for the second time this season, the same cast repeating its commendable performance of this work and Galli-Curci carrying off the greater part of the honors with her marvelous singing of the title role. Again did she score a genuine triumph with her rendition of the 'Shadow Dance,' being compelled to come before the curtain and do the cadenza again."

—Maurice Rosenfeld, *Daily News*, Chicago.

#### "Perfection"

"The music he has written is sparkling, melodic and wonderfully pretty. Luckily for its effect on us this season, no coloratura soprano has attempted it for these many years until Amelita Galli-Curci came along. In her performance it becomes perfection. There may have been better singing at some time or other than hers of the 'Shadow Song' last night, but I have never happened to hear it. It was a distinct improvement on what she did last week, that performance having had the double handicap of a first appearance and an attempted bomb explosion. Last evening everything was free, easy and charming. As before, the last part of the song was repeated in front of the curtain."

—Edward C. Moore, *Chicago Journal*.



#### "Called Out Three or Four Dozen Times"

"The reason that the opera is not presented more frequently is not difficult to discover. It is that persons of the type and ability of Galli-Curci occur not oftener than once in a generation.

"Nothing could have been lovelier than Mme. Galli-Curci's singing of the role. She has been in the habit of using the 'Shadow Song' as a concert number, but it took on new graces as she posed and swayed before her own shadow on the stage. It was the high spot of the performance, and she had to repeat a bit of it in front of the curtain after she had been called out some three or four dozen times, or thereabouts."

—Edward C. Moore, *Journal*, Chicago.

#### "The Most Perfect It Is Possible to Imagine"

"The opera gives Mme. Galli-Curci an opportunity to do some of the most delightful singing of any of the many roles in which she has appeared—not the most brilliant, but some of the most exquisitely delicate, and last night she was right in the mood. The tones were so soft and velvet-like in quality, yet clear and true as silver bells—not that I remember ever to have heard a silver bell with a tone half so pure as Mme. Galli-Curci's, but use has decreed that this is a proper simile. You have to compare her tone to something, since it is only by comparison that we arrive at any sort of understanding. But I leave it to you—what tone of bell or bird or other music-making instrument have you ever heard that was as lovely as her tone when she gives it in its utmost purity? If you can hit on the exact thing you would do me a great favor by letting me know."

"Of course, she had to repeat the last part of the 'Shadow Song' and, while this was the most conspicuous single number that she sang, the one that is always automatically encored, it was by no means the loveliest singing of the evening. There were other bits in which there were phrases of the most perfect beauty that it is possible to imagine as coming from the human throat. However, this is no news, for Mme. Galli-Curci was singing and at her best."

—Karlton Hacket, *Evening Post*, Chicago.

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## Cartoonists Suggest Press Agent "Stunts" to Maud Powell's Manager



Maud Powell as She Is and Isn't, According to Mr. and Mrs. Robert Lahr, Cartoonists of the Decatur, Ill., "Herald"

OUT in Decatur, Ill., the *Herald* takes pride—with good cause, too—in the Viaforian talents of Mr. and Mrs. Robert Lahr, who supply cartoons of visiting celebrities. On Nov. 21 the Lahrs presented a picture story of Maud Powell, who had given a brilliant recital in that city on the previous evening. Speaking of H. Godfrey Turner, who is manager for his wife, Maud Powell, the *Herald*

observes: "He never had had his charming wife robbed of a priceless pearl on the eve of her concert tour, or had her photographed driving a racing car. That's all right, but when Mrs. Turner puts on bloomers and sweeps her New York apartment, makes salad in her white tile pantry and even practises concerto in her studio, and her business manager fails to herald the fact, something's the matter."

## MARCELLA CRAFT CHARMS ST. JOSEPH AUDIENCE

Singer's Appearance with San Carlo Company Hailed as Chief Event of Musical Season

ST. JOSEPH, Mo., Dec. 6.—Probably no other singer ever came to St. Joseph and left so satisfactory and uplifting an impression as did Marcella Craft, who sang here Thanksgiving afternoon as *Violetta* in "La Traviata," with the San Carlo Opera Company. A very great deal could be said about her musicianship, for she has a voice of marvelous purity and sweetness and her ability placed her with the very best of the many singers who have appeared here.

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St. Joseph people went to hear her sing, but they were not prepared to see so consummate an actress as she proved to be and the very pleasant surprise doubled the pleasure of the performance. Miss Craft not only sang with enthusiasm and ability, but she gave to her audience a new idea of the sincerity and fidelity that a great artist employs. She has the remarkable faculty of putting the utmost into a part, but of not overacting and, despite the fact that she was delineating the character of a courtesan, she played the part with such an interpretation that it lost whatsoever of suggestion or indelicacy that it held, and emphasized only the delightful and uplifting.

Miss Craft sang, of course, in Italian, but that fact did not detract in the least from the pleasure of her audience, because her art bridged that chasm. She made many personal friends here and by her sensible and thoughtful discussion of art added to the value of her visit and the pleasure the public had from her fine voice and dramatic ability.

H. F. M.

Mme. Ada Lombardi, Pianist, Gives Recital

Mme. Ada del V. Lombardi, pianist, gave a recital at Aeolian Hall on the afternoon of Dec. 6, playing a program which included numbers by Chopin, Beethoven, Scarlatti, Liszt, Martucci and others.

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(Signed) John Ross Frampton, M. A., M. B.

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### ALDA, GODOWSKY AND HEIFETZ AT BILTMORE

Three Notables Attract a Capacity Audience to Morning Musicales—Encores Granted in Profusion

With three such notables as Mme. Frances Alda, Leopold Godowsky and Jascha Heifetz as the magnets, it was no cause for wonder that the Biltmore morning musical on Dec. 7 attracted a capacity house, with many standees. Mr. Godowsky opened the program with Mendelssohn-Liszt's "On the Wings of Song" and the Blumenfeld Etude, Op. 36, in A Flat, for the left hand alone. Later he played a Chopin group, his own Humoresque, his own arrangement of Henselt's "If I Were a Bird" and the Schubert-Tausig "Marche Militaire." The surpassing beauty of his interpretations found the characteristic admiration they so richly deserved.

Mme. Alda won rounds of applause for her singing of songs by Merikanto, Järnefeld, Rachmaninoff, Debussy, Fourdrain, Fischer, La Forge and May Hartmann. Frank La Forge, her excellent accompanist, shared in the applause that followed Mme. Alda's singing of his "A Sanctuary."

Mr. Heifetz continues to amaze our audiences with his marvelous artistry. The completeness of his command of the instrument, the fullness of his interpretative power, raise but one question in the mind of his discriminating hearers:

What hope is there for future development in one who has apparently given us the last word in violin playing? He offered Sarasate's "Malaguena" and "Habanera," Beethoven's Menuet, the Beethoven-Auer Chorus of Dervishes and Scherzo from the Marche Orientale, Suk's Poco Triste and Wieniawski's Poco Triste and Tarantelle. Andre Benoist played artistic accompaniments. Encores were granted in profusion.

P. K.

### WICHITA APPLAUDS QUARTET

Garrison, Keyes, Murphy and Werrenrath First Visiting Stars of Season

WICHITA, KAN., Nov. 29.—The Metropolitan Quartet, consisting of Mabel Garrison, soprano; Margaret Keyes, contralto; Lambert Murphy, tenor, and Reinard Werrenrath, baritone, gave a recital in the Municipal Convention Hall on the evening of Nov. 28. It was the first important musical event of the season and, besides a local audience of large dimensions, music-lovers came even from the neighboring States. All the artists were warmly applauded and Miss Garrison was compelled to come out seven times after one of her numbers.

A large community chorus has been organized by Jessie Clark, teacher of music in the High School. Edna Armistead is accompanist and manager. It is intended that the chorus shall co-operate with the symphony orchestra in giving concerts.

K. E.

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**Her voice has remarkable power, color and rich quality—Times**

**Her voice is a remarkable one—true contralto—Tribune**

**New York Globe, Dec. 5, 1917.**

As I sat last evening in Carnegie Hall attentive to the Braslau voice pealing in the big space like a giant bell of golden resonance my fancy traveled to what its possessor might have been had she lived seventy-five years earlier. I thought of the great Pasta, superb in the armor of the red cross knight, caroling with splendid aplomb Tancred's "Di tanti palpiti"; of Pisaroni, so secure in the conquering power of her voice that with it she subjugated a new public in Arsace's "Eccomi alfine in Babilon" before turning on the house her pock-marked features; of Maria Malibran, that "apparition of wonder," to quote Chorley; of Marietta Alboni, with the corn, wine and oil in her looks and in her voice—for that contralto in excelsis I refer you to the pages of Chorley; of our own Adelaide Phillip's tossing to the house with the nonchalant ease of the aristocratic insouciance and supreme technique Orsini's brindisi, now treated as a vaudeville stunt or a vocal raree show.

This vagabondage of my charmed thoughts speaks somewhat for the Braslau voice and the Braslau singing. If Sophie Braslau had lived in the age I speak of the public would have known her as Tancred, Arsace, Maffio Orsini, Leonora, mayhap as a Romeo and a Cinderella. And what a voice to sing the way of Orpheus past Cerberus and Furies into the tranquil fields of Elysium! At our sacrosanct Metropolitan Sophie Braslau croons an unseen shepherd's lay or yodels a few gypsy notes in the train of Carmen. What wastage of a great voice in an era of conservation and economy!

All of which is a roundabout way of being prefatory to the master fact that last evening in Carnegie Hall Miss Sophie Braslau, contralto of the Metropolitan Opera Company, gave a particularly stunning song recital. Miss Braslau's voice always was extraordinary. Now her technical accomplishment has reached such a point that its native hugeness and its bell-like resonance are poised on bed-rock foundation and trained to every modulation of power and a rich variety of color throughout an exceptionally generous scale. It now lends itself readily to a brilliant or a florid phrase. It is ample to sustain the broad magnificence of utterance that is instinctive with Miss Braslau. It is to-day a superb organ, controlled with a musicianship and an artistic intelligence rare in singing women.

To maintain that Miss Braslau is technically perfect would be an injustice to the accomplished singer. There is still at times a suggestion of registers in the transition from the great vibrant chest tones to the round, golden medium. Here and there the ultimate polish in execution is absent. But with such an admirable technique as the gifted singer has acquired already, and in particular such magnificent breath support and control, her singing should easily take on the final finish.

Through a long program yesterday Miss Braslau held in the spell of her voice and her art a considerable and extremely enthusiastic audience. It would be a pleasure to dwell on the performance in detail, especially on the singer's English, which was not only enunciated clearly, but was pronounced with an unaffected purity that I have heard equalled this season only by Arthur Middleton. But I will limit myself to brief mention of the Russian group, in which again her enunciation was so clear that I almost found myself understanding Russian.

Moussorgsky's "The Classicist" she delivered with exquisite finish and with a fine appreciation of the composer's irony—an appreciation the audience did not altogether share, for it drowned in applause the particularly ironic ending of the accompaniment. There was notable charm in a song of Oriental coloring by Rachmaninoff and in a graceful song by Arenski. In a Yiddish lament by Schalitt Miss Braslau rose to great heights of tragic expression. But throughout her singing was extraordinary in its expressive power and in its feeling for style.

**New York Sun, Dec. 5, 1917.**

Sophie Braslau, a young contralto of the Metropolitan Opera House, gave her annual song recital last evening in Carnegie Hall.

Miss Braslau's singing showed as before that she is an artist of admirable interpretative skill on the recital platform. Her voice is one of great beauty, and she usually shows judgment in singing songs

that lie only within its range. Her vocal technic and finish in style are not yet of highest perfection, but she continues to improve in these matters. Her delivery last night of certain songs showed variety of mood, fine intelligence and taste.

**New York Herald, Dec. 5, 1917.**

**Miss Braslau, Opera  
Contralto, Wins at Recital**

**Brilliant Audience Applauds Her Singing of Old  
English, Italian and Other Airs**

In Carnegie Hall last night Miss Sophie Braslau, contralto of the Metropolitan Opera Company, achieved a marked success in the more difficult field of recital.

Besides her natural gifts of voice and youthful charm, Miss Braslau is the possessor of ambition, a determination to succeed and she is willing to work. Her voice is one of great range, clear, resonant, and for the most part well controlled.

Her Russian songs were highly effective and showed Miss Braslau to have considerable interpretative ability. Moussorgsky's "The Little Orphan" she sang with rare tenderness—a pathetic appeal that brought silence over the big house. In his "Classicist" she was delightfully roguish, especially in the line "I am plain," an obvious absurdity, which made the house laugh. The song itself was interesting, a satire on classicism in its narrowest terms, and ended in an incomplete triad, repeated three times as a further rebuke to the non-progressive pedant.

Schafit's "Eili, Eili," an Israelite lamentation on "My God, My God, Why Hast Thou Forsaken Me?" was sung in Hebrew. In it Miss Braslau was superb.

A brilliant audience applauded enthusiastically and offered in appreciation of her voice and charm flowers of every hue.

**New York Evening World, Dec. 5, 1917.**

**Sophie Braslau Takes Her  
Place With Big Singers**

By SYLVESTER RAWLING

Sophie Braslau, the young American contralto of the Metropolitan Opera Company, by her recital at Carnegie Hall last night established herself in the front rank of singers. Endowed by nature with a voice of quality, depth and compass, she has cultivated it until it becomes of compelling interest and charm. Besides that she has artistic sense that makes her interpretation of songs a thing of joy. Her art is unmistakable. A well-nigh capacity audience that included many musical celebrities applauded her vociferously. Richard Hageman gave her sympathetic accompaniment at the piano.

**New York Evening Sun, Dec. 5, 1917.**

To those who heard Sophie Braslau in recital the thought occurs that this young contralto, of such range and power, is marked for an unusual operatic career. For it is only in recital that you realize the operatic possibilities of the Metropolitan singer's voice. Miss Braslau was heard last night at Carnegie Hall by a large and delighted audience.

She sang a great variety of songs, some of the ballad style, some of great dramatic fire. In all she was convincing, and few singers now before the public could have shown greater versatility. Following the regular program she sang as an encore the seductive song of Carmen, in the second act. In this her voice seemed to strike the ideal note and many hearers pictured her as a future representative of Bizet's fiery heroine. At any rate, it seems reasonable to believe that she has but had a beginning in the roles that have been hers at the Metropolitan.

The group of Russian songs on Miss Braslau's program seemed to create a great impression with the audience. One of these, by Rachmaninoff, called rather humorously "Don't Sing, Maid Beauteous," was a masterly rendition. These songs were sung in Russian, but she sang many in English, in which her enunciation seemed excellent. Three German songs on the program, two of which were by Gustav Mahler, were omitted. Richard Hageman was the accompanist.

**New York Tribune, Dec. 5, 1917.**

**Miss Sophie Braslau in Excellent  
Voice in Carnegie Hall Concert**

Miss Sophie Braslau gave a song recital last night at Carnegie Hall before a large and unusually enthusiastic audience. It was a recital which gave much satisfaction to the young contralto's admirers, for in it she reached a mark which she had not largely attained.

Miss Braslau's natural voice has always been a remarkable one, a true contralto with no mezzo ambitions; rich, full and resonant. What has hitherto hindered her in realizing its possibilities has been a certain rigidity in its use and a general lack of vocal plasticity. If she could but have conquered this drawback, which often resulted in her forcing her tones with a departure from the pitch, she would long ago have taken her position as one of the first contraltos of the company. If we can judge from last night's recital, these difficulties she has at last largely mastered.

Such singing as Miss Braslau accomplished last night ought to give her the opportunity of showing what she can do in the more important contralto roles at the Metropolitan. Her accompaniments were sympathetically played by Richard Hageman.

**Brooklyn Eagle, Dec. 5, 1917.**

Sophie Braslau, contralto of the Metropolitan Opera Company, was heard in song recital in Carnegie Hall last evening. She has given two recitals in Aeolian Hall, but last evening was heard to better advantage, as her opulent voice needs the far reaches of a larger hall. There is no doubt that her voice is one of the richest contraltos now on the public stage. It is well produced throughout its entire range and of unusual flexibility, as displayed generously in her singing of Brown's "Shepherd, Thy Demeanor Vary." She sang her first group of old English and Irish songs and two Italian airs with finish and considerable style.

**New York Times, Dec. 5, 1917.**

Miss Sophie Braslau, one of the most talented of the young American singers in subordinate positions at the Opera House, appeared last evening at Carnegie Hall in a song recital. A large audience heard her with obvious admiration and gave lavish applause. Miss Braslau sang a program of Italian, English, Irish, Russian, Yiddish and French songs—Yiddish being the nearest approach she permitted herself to German. She sang these all with a singularly seizing style; a style in which there is nothing of the commonplace, in which there is an eager desire for the expression of every shade of meaning that can be squeezed from the text, in which there is always something of the dramatic, even in music the least dramatic.

Miss Braslau's voice has remarkable power, color and rich quality; a wide compass, and a large potency of the variety of expression she seeks to convey. She has a considerable facility in its employment.

**New York Evening Mail, Dec. 5, 1917.**

**Overwhelming Success  
for Sophie Braslau**

By SIGMUND SPAETH

Sophie Braslau is a singer of whom America may well feel proud. This young contralto of the Metropolitan Opera Company has steadily progressed in her art and in the favor with which it is regarded by the public, until last evening at Carnegie Hall her comparatively short career came to a climax in one of the most successful recitals of the season.

Miss Braslau not only has by nature a voice of splendid richness and great range, but she has developed it to a high point of efficiency as a medium for the artistic interpretation of songs. It possesses a variety of color which is exceedingly rare among mezzos and contraltos. To her physical and technical powers Miss Braslau adds an unusual intelligence and a commendable habit of distinct enunciation.

## FROM NEW YORK SLUMS TO TOP RANKS OF VIOLINISTS

The Remarkable Rise of Max Rosen, Son of an East Side Barber, Who Was Sent to Europe to Study Under Leopold Auer — Contemporaneous Criticism Now Places Him Among the Elect of Present Day Virtuosi — Story Reads Like a Tale by Horatio Alger

**I**T is such a trite old saying—the one which tells us that truth is stranger than fiction—and yet now and again we come upon a story from life which suddenly makes the time worn platitude become vital and significant.

Such a story is that of Max Rosen, the seventeen-year-old American boy, who in five years has risen from the obscurity and abject poverty of his father's East Side barber shop to a position in musical Europe where he is reported to challenge comparison with the greatest of the world's violinists. And now this boy is coming back to his own country—to reveal his promise fulfilled and to prove once again that genius is no respecter of rank or station and that talent thrives despite obstacles.

Benjamin Rosen, the father of Max, kept a small barber shop on the corner of Forsyth and Rivington streets, in the heart of New York's East Side. He had come to this country from his native Roumania when Max was a baby of eight months. Though not a man of education, Mr. Rosen had an inborn love for music and had picked up a slight knowledge of the violin, a knowledge which he determined to transfer to his little son at the earliest possible moment.

So as soon as the child was old enough to go to school Papa Rosen bought him a little fiddle and tried to give him the benefit of his own meagre knowledge. Contrary to all stories of genius, in embryo, little Max did not take to this instruction the way his father wished. For his part he preferred to play marbles and get into mischief with the other little gamins of the neighborhood.

But it was evident nevertheless to Solomon Diamond, journalist and music lover and a patron of the Rosen barber shop, that the boy was a born violin talent and that his lack of desire to study was due simply to the fact that he mastered things so quickly that there was no need to work them out. This gentleman was the boy's first friend and it was through his interest and understanding of the child that he was launched on his destined career.

### At the Music School Settlement

For his first real violin instruction Max was taken, at the suggestion of Mr. Diamond, to David Mannes and the Music School Settlement, and here he remained for over a year, astounding everyone connected with the school by his quick mastery of all that was taught him. It was natural and proper that a child should study and practice conscientiously in order to master his lessons, and when Max did not and yet mastered them, it upset their sense of the fitness of things. However, Mr. Mannes personally recognized the child's remarkable talent and took a great interest in him, befriending him in many ways.

It was while he was at the Music School Settlement that Rose Lubarsky, social worker and a young woman of unusual musical judgment, was induced to hear little Max play. Miss Lubarsky had just succeeded through her interest and influence in raising a sum of money for the musical education of Mischa Levitzki, who at that time was attracting attention all through the East Side by his remarkable piano talent, and it was hoped by Max's friends that she would take a like interest in him. This hope was not in vain, for the moment she heard him Miss Lubarsky realized the boy's inherent genius, despite exaggerations and technical imperfections in his playing, and determined that he must have every advantage to develop this gift.

Thus, despite the fact that she had just completed a campaign for funds in be-



Above: Rose Lubarsky with Her Two Protégées. Mischa Levitzki, Pianist (Left), and Max Rosen, Violinist (Right). The Photograph Was Taken Prior to Max Rosen's Departure for Europe to Study with Auer. Below: A Recent Photograph of Max Rosen

half of her little pianist prodigy, and that she would have to go to many of the same people again, she started at once on her difficult mission, which was to send little Max to Europe and to Professor Auer as quickly as possible. For this purpose, her first step after getting the child properly clothed—for when she found him he was literally in rags—was to take him to play for various influential people and prominent musicians. In taking him about Miss Lubarsky says she was greatly aided by the boy's natural attractiveness, which won everyone instantly before he even played a note.

### A MacDowell Club Scholarship

Among the first to hear Max at this time was James Goldmark, brother of Rubin Goldmark, the composer, and Mrs. Goldmark, who happened to be a member of the advisory board of the MacDowell Club. Recognizing as had his other benefactors, Mr. Diamond and Miss Lubarsky, the unmistakable talent of the boy, they arranged for him to play for the MacDowell Club scholarship. This he did and it was offered him without a dissenting vote, but on serious consideration, his benefactors decided that the sum was not sufficient to give the boy the necessary period of time abroad, so the offer was rejected.

In the meantime Max had been brought to play for Kathleen Parlow and after she pronounced him "one of the greatest violin talents she had ever known," she immediately wrote a letter to Leopold Auer, recommending that he accept him as a pupil. Acting upon her enthusiastic recommendation, Auer wrote back consenting, and efforts were then redoubled to raise the necessary funds.

It was finally that generous patron of music and art, the late Edward de Copet, who, after hearing the child play at his home one Sunday afternoon in the presence of the members of the Flonzaley Quartet and several other noted musicians, announced that he considered his talent worthy of every opportunity for development and that he would provide the necessary money for several years' study with Auer.

During this time, while he was going around and playing for all these people, Max was still pursuing his studies, first with Alois Trnka after his departure from the Mannes School, and then with Bernard Sinsheimer. It was in this period that Maud Powell and Zimbalist each heard the youth and added their enthusiastic estimates of his sensational talent to all the others.

### Departs for Europe

Therefore, in January 1912, when Max was twelve years old, he and his father sailed for Europe, the first step towards the longed-for goal. Just before sailing the boy gave a concert in Cooper Union



at which the entire East Side turned out *en masse* to give him a rousing send-off.

Upon his arrival in Europe he went straight to Dresden, where Auer was at that time, and there he remained with the master until his departure for Petrograd. Here came Max's great disappointment, for when all plans were made for him to accompany the Professor, the Russian authorities stepped in and refused him admittance into the country because of his Jewish faith. Though Professor Auer made every effort to have the ban lifted in this case, it was of no avail and Max and his father were left behind in Berlin.

Here he continued his studies with Willy Hess, who took a great interest in the boy's career and who made arrangements for the furthering of his general education as well as his musical advancement. Thus Max was enrolled at the Hochschule, where he studied languages and showed the same proficiency in his mastery of these that he did in his music. It was not long before he began to appear publicly with orchestra and in recital in Berlin and other German cities and everywhere the boy's talent was recognized and acclaimed.

At the outbreak of the war when Prof. Auer moved his home from Petrograd to Christiania, Max accompanied him and for the past three years he has been continuously with the great master.

From Anna Della Winslow, daughter of the American Consul at Copenhagen, who recently returned to this country, comes the latest news of Max Rosen's ripened talent. It was last March that Miss Winslow went to Max's first concert in Copenhagen.

To quote Miss Winslow's own words, "the moment Max stepped out on the stage, with his bright, animated face and

magnetic manner, I was interested, and after his first few tones, my interest changed to amazement and then to rapture. Where could I have been that I never heard this remarkable boy before, I thought to myself. After the concert I realized as did the audience and the newspapers the next day, that Max Rosen was a great violinist, one worthy to take his place among the first of the other world famous artists whom Professor Auer has introduced."

After three concerts in Copenhagen, the American youth appeared in all of the other prominent cities of Scandinavia, including Stockholm and Christiania. Everywhere he created a sensation.

Will America echo these verdicts and give credit to a talent which has sprung from its own soil? The question is open to conjecture, but in any event the answer will not be long in coming. It will be given at Carnegie Hall on the evening of Jan. 11, when Max Rosen makes his American début. BLANCHE FRIEDMAN.

### New York Clubwomen Pledge \$50,000 for Camp Upton Auditorium

The New York State Federation of Women's Clubs has pledged itself to raise a fund of \$50,000 toward the community hall to be erected at Camp Upton, Yaphank, L. I. The building, which will seat 10,000 persons, is primarily intended for housing the singing activities of the 44,000 National Army soldiers in that camp, but will also be used for mass instruction and other gatherings of a community nature. The club-women are making the Camp Upton fund pledge in celebration of the fifteenth anniversary of their federation. The building will cost, it is estimated, \$100,000.



### Tribute of a successful singer to a successful teacher

In an interview in MUSICAL AMERICA, February 24, 1917, BETSY LANE SHEPHERD, Soprano, said the following of SERGEI KLIBANSKY:

"To my present teacher, Sergei Klibansky, I feel that I owe a special tribute. He has accomplished miracles for me and for my voice. My improvement and progress have been constant since I came under his tutelage. To my mind, his teaching stands for all that is easy and natural in the art of singing."

Of her recent New York recital  
**Mr. Henderson of The New York Sun says:**

\* \* \* The severest test of her art was Handel's "Oh Sleep, Why Dost Thou Leave Me," and she passed it victoriously, for she sang the number with breadth and dignity of style, and with genuine feeling.

**ARTIST PUPILS IN AMERICA:**  
Jean Vincent Cooper, Genevieve Zielinski, Marie Louise Wagner, Lalla Bright Cannon, Gilbert Wilson, Helen Weiller, Lotta Madden, Ann Murray Hahn, Felice de Gregorio, Alvin Gillett, Arabelle Merrifield, Stetson Humphrey, Vera Coburn, Stassio Berini, Herma Dallossy, Ellen Dallossy and many others.

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### RUSSIAN CHORISTERS IN GREEK CHURCH LITURGY

Gretchaninoff Setting Splendidly Sung  
by Ivan Gorokhoff's Forces—  
Music Deeply Impressive

The choir of the Russian Cathedral of St. Nicholas, Ivan T. Gorokhoff, choir-master, gave a concert at Aeolian Hall on the evening of Dec. 7. The program consisted of a complete setting of the liturgy of the Greek Church, by Gretchaninoff.

Of the music, as a whole, it is difficult to express an opinion. An entire setting of the liturgy of any church by a single composer would of necessity be monotonous, so it is unnecessary to say that the present case was no exception. The music, however, was at all times deeply impressive and the religious spirit was maintained to an amazing extent.

The most interesting number was the Creed, in form a staccato chant, sung by a boy alto against a flowing background of curious progressions sung softly by the rest of the choir. The Lord's Prayer was also very beautiful.

The singing, except for a moment of chaos in the Communion Service, was of a very high order. Even when disaster threatened, the singers gave no sign of uneasiness and quickly recovered. The ease with which they leaped from key to key, defying relationship of tonality, was often almost past belief.

The solo sung by A. Kandiba in "Lord Have Mercy" was a fine piece of work. Mr. Gorokhoff directed with dignity and self-effacement.

J. A. H.

"Rouse Ye, America!" Is New Patriotic Song by E. W. Newton

E. W. Newton, who is widely known in connection with the musical publications of Ginn & Co., has written a patriotic song entitled "Rouse Ye, America!" It has been issued in an arrangement made by H. S. Leavitt, for mixed voices with piano accompaniment. Mr. Newton has also written the words. It is stated that the publishers' profits as well as the author's royalties of this song will be devoted to the needs of our army and navy during the war.



### Chicago Acclaims

## FRANCES NASH

Frances Nash Is One of the Most Engaging Performers Who Have Submitted Their Art to This Community in Recent Seasons.

Frances Nash is one of the most engaging performers who have submitted their art to this community in recent seasons. She knows how to sing upon an instrument that under the ministrations of most virtuosi sings but seldom, and something of the poetry and romance which underlie so much fine music.

In consequence of these things Miss Nash delivered herself of some exceedingly enjoyable playing. Her program began with a prelude and fugue, by Bach, a master greatly esteemed as a curtain raiser.

Following the fugue there was interpreted a sonata by Chopin. The player's poetical sense, her refined touch, her imaginativeness of style made the work captivating. Nor was she less engaging in Debussy's "Coin des Enfants."

It would be well to hear Miss Nash more frequently. There are performers better known who have been less deserving of admiration.

—Chicago Herald—Felix Borowski—Nov. 29, 1917.

Frances Nash's Musicality Is Undeniable . . . An Expression of Pianistic Talent Certainly Beyond the Rank and File.

Frances Nash's musicality is undeniable. Her recital is fixed among us as an expression of pianistic talent certainly beyond the rank and file.

Miss Nash has a serious introspective grasp of music; her playing is more than the mastery of notes. Yet withal she does control the piano with a very excellent and thoroughly finished technic.

The style is elegant and polished, and there are quantities of sentiment as well as discreet taste in all her work.

In the Bach her touch was crisp and clean and her wrists steel-like in surety, while the Chopin sonata was invested with a variety of beauty which places Miss Nash in favorable comparison with pianists of renown. The scherzo was played with a suppleness and dexterity quite exhilarating.

Personally, I hope to hear Miss Nash again.

—Evening American—Herman Devries—Nov. 29, 1917.

### A Young Pianist of Decided Pianistic Gifts.

Frances Nash, heard in a program which showed musical taste and artistic ideals, proved herself a young artist of decided pianistic gifts. Her rendition of the Chopin was admirable. The work was held by Miss Nash in a serious mood, it was given a technical finish, the sustained parts disclosed a fine singing tone, and the last movement was played with swing and power.

—Maurice Rosenfeld—Daily News—Nov. 29, 1917.

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# ALICE GENTLE BEGAN CAREER IN CHORUS

Metropolitan Mezzo-Soprano Who Will Create Title Rôle of Cadman's "Shanewis" Was Once a Private in Hammerstein Ranks—Sings Leads Parts at La Scala Ninety Days After Landing in Milan—Now on Furlough to Sing in Havana with Bracale

**A**N IMPRESSIONISTIC synopsis of the career of Alice Gentle would read something like this:

Peoria-born—Seattle church—sing, study, graduated from Hammerstein chorus—American opera companies—Milan three months—audition—first mezzo-soprano rôle at La Scala—return—Bracale—long engagement Metropolitan—preparing to create title rôle of Cadman's "Shanewis."

By the time this appears in print Miss Gentle will be breathing tropical breezes under the guns of Morro Castle, ready to begin her seven-week engagement in Havana with the Bracale Opera Company. We found Miss Gentle in her apartment preparing to embark on her journey. The score of Charles W. Cadman's new opera was on the piano.

"Is there any need for me to say how delighted I am to be given this rôle? The first arrangement was for me to make my début in 'Samson and Delilah,' but it will be much more interesting to appear in a new American opera!" No imagination is required to visualize this girl of sable hair, exotic dark brown eyes, stable, with soft lineaments as an Indian maid—or as a Latin charmer.

"But I am thoroughly American," she said, "born in Peoria, Ill., trained here (Carl Brenerman has been my teacher), but with a deep veneration for all that Italian, French and Spanish art represents. When I was a very little girl we moved to Seattle. I sang in church and then, to skip a while, I arrived in New York.

"With hundreds of others striving for the same goal I finally realized that I must first of all secure experience. After a great deal of deliberation I decided to make the chorus my training school, and I found my way in the ranks of the Manhattan Opera Company. I have never regretted this decision; not for a moment. I remained with Oscar Hammerstein for two seasons and never missed an opportunity to study the other



Alice Gentle, the American Mezzo-Soprano, Who Will Sing the Leading Rôle in Cadman's "Shanewis" at the Metropolitan  
Left, as "Santuzza"; Middle, as Herself; Right, as "Carmen"

artists and closely follow the routine." Mr. Hammerstein finally "discovered" the girl and gave her some worthy rôles during his educational season.

We have not attempted to relate of Miss Gentle's reminiscences of these days. She told of one brief engagement with a noted musical comedy star. "Luckily," laughed Miss Gentle, "the star insisted only singing most of the music herself, so that my voice never suffered." Then followed a number of

appearances with touring opera organizations.

#### Leading Rôles at La Scala

Eventually she found herself in Milan, waiting for the opportunity she sensed was waiting her, somewhere. Before she even knew the language well she found herself before Serafin and, after the audition, she became the leading mezzo-soprano of Italy's first opera house. After her successful season at

La Scala she returned to this country. A couple of months ago Mr. Gatti-Casazza proffered the singer a two-year contract. Mr. Gatti has kindly released her for seven weeks so she may fill her Bracale engagement in Havana. She is to sing the leading parts in "Carmen," "La Favorita," "Trovatore," "Gioconda," "Aida" and "Cavalleria." Then Miss Gentle will plunge into rehearsals of Mr. Cadman's "Shanewis" (accent on the "nee"!).

A. H.

#### MME. GUILBERT ACCLAIMED

**Audience Delighted with Pierrot Sketches Given in Friday Recitals**

The second of her series of four Friday afternoon recitals was given by Yvette Guilbert at the Théâtre du Vieux Columbier on Dec. 7 before an audience that acclaimed enthusiastically the exquisite delineations of the "new Pierrot" that were painted with an art which is distinctly Guilbert's own.

"Les Pierrots de la Vie" were presented in a series that ran the gamut of human hopes, despairs, loves, joys and griefs. "The Pierrot that is symbolic of the Great Example," Mme. Guilbert called him in the little word-sketch with which "Les Pierrots" were introduced, but to many in the audience he became through the spell of her interpretation a symbol of the new France, the beacon flame of a great purpose and high resolve.

In addition to the exquisite Pierrot sketches, the familiar "Chanson Crimoline" was again presented by Mme. Guilbert, together with "Légendes Dorées."

A distinctly new feature of the program was the "Danse de Jongleur," a grotesque dance of the twelfth century, which was presented by Myra Jane Wilcoxon, pupil of Mme. Guilbert. The reconstruction is the first that has been made of this dance of the Middle Ages.

Mildred Dilling, harpist, delighted her hearers with the "Legende" of Rénie, Cady's arrangement of the "Song of the Volga Boatman," "Le Jardin Mouillé" of Jacques de la Presland and a Debussy "Arabesque." Maurice Eisner supplied pleasing accompaniments. M. S.

Lieut. Edward A. Munger, U. S. A., gave an illustrated lecture on "The Inside Life of Camp Upton," and Bugler R. E. Lewis, U. S. N., sounded the "Retreat," just before the singing of the "Star-Spangled Banner" at the close of the program.

#### BONNET'S FOURTH RECITAL

**Plays Works of Romantic Composers with Accustomed Artistry**

Joseph Bonnet, the French organist, gave the fourth of his series of five historical recitals in the ballroom of the Hotel Astor on the afternoon of Dec. 3. The program consisted of Mendelssohn's Sonata in F Major, Three Choral Preludes and Fugues by Brahms, Liszt's Fantasia and Fugue on the Chorale "Ad Nos ad Salutarem Undam" and three numbers by Schumann.

The program was illustrative of the "Romantic" period, of which the Liszt number may be considered as typical. This number is considered by organists to be the greatest of modern compositions for the organ and Saint-Saëns is said to have called it the most extraordinary piece of music ever written for that instrument. An interesting fact is that Mr. Bonnet won the first prize at the Paris Conservatoire by his playing of this number.

Organ playing is too often a matter of mere cleverness of registration and a facile knowledge of the mechanical resources of the instrument, but Mr. Bonnet's work is that of a player whose technical skill is backed by profound understanding and fine musicianship. Mendelssohn's sonata was well played and the Brahms works presented in splendid form. The auditorium was crowded with an appreciative audience.

**Memphis Will Not Hear Cincinnati Symphony Before Holiday Season**

MEMPHIS, TENN., Dec. 1.—Because of some misunderstanding, the Beethoven Club will not bring the Cincinnati Symphony Orchestra before Christmas as was anticipated. After the next club meeting there may be some definite announcement as to the exact date for the coming of the orchestra.

#### MUCK REPEATS ANTHEM

**Boston Symphony Leader Gives Way to Applause in Brooklyn**

For the second time this season the Boston Symphony Orchestra, conducted by Dr. Muck, delighted Brooklyn music-lovers with a superb concert at the Academy of Music on Thursday evening, Dec. 6. The soloist of the evening was Nellie Melba, whose beautiful voice evoked unbounded enthusiasm. She gave the aria from "Idomeneo," "Zefferrini Lusignheri," Mozart, and the fascinating aria from "The Marriage of Figaro," "Voi che sapete," with fine effect. Her voice was heard to best advantage, however, in the Recitative and Aria of *Lia* from "The Prodigal Son," Debussy, which she sang with exquisite tone and color.

The program of the orchestra opened with "The Star-Spangled Banner" and, as before when in Brooklyn, Dr. Muck kept his back turned to the audience until after many minutes of continued clamor he was forced to repeat the national anthem. Beethoven's Symphony in C Minor was finely played. Berlioz's "Ball at the Capulets" from the "Romeo and Juliet" Symphony proved particularly charming. The closing number was the Wagner overture from "Tannhäuser."

A. T. S.

Under the auspices of the Board of Education, Arthur Middleton will sing in Cleveland, Ohio, on Feb. 3. On Feb. 5 Mr. Middleton will sing in "Elijah" with the Mendelssohn Choir of Pittsburgh, Pa., and on Feb. 7 he will give an all-American program at Lockport, N. Y.



"Vocal power and sensuous beauty of timbre."  
(N. Y. Tribune)

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Miss Kline has been reengaged for the "Creation" in St. Louis.

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**Concert for Benefit of Sailors' Fund Given in Brooklyn**

A concert was given for the benefit of the Sailors' Sweater Fund on Monday evening, Nov. 26, at the Hotel St. George, Brooklyn. Ethel Lyman Mackey, soprano, appeared, singing songs by Rogers, Glover and Lahmann, and was received with great favor, ably accompanied by Mary Hopkins Emerson. Amy Thompson McLean, pianist, and Errol Redfield Sears, baritone, were the other soloists.

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**ELIAS BREESKIN**

## MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

### On the Difficulties of Securing Worthy Translations of Musical Poems

To the Editor of MUSICAL AMERICA:

I was sorry to read your recent editorial advocating the singing of German songs in English. One of the strong objections to such a practice can be found in Dr. Jacob's article in the same number of MUSICAL AMERICA, which may be supplemented by a glance over any concert program containing "singing versions" in English side by side with the original French or German song. Above the flat and unvarying level of mediocrity there displayed the art of translation is not apt to rise. To translate a poem so that it shall remain a poem, retaining the meter of the original, requires the hand of one thoroughly acquainted with both languages involved, who is himself as great a poet as the author of the original. Even then there can be no hope of any real measure of success. The translator must first make his version both accurate and idiomatic—Dr. Jacob's "horrible examples" aptly illustrate the results of the failure to regard these two requirements. Next, he must surround his poem with the same atmosphere it possessed in the original. This is next to impossible. The alliteration and assonance, the sequence of vowel sounds, all that goes into the creation of "pure poetry," is irretrievably lost, and the new song may produce a reaction quite the opposite from the old. Thus, the cavatina "Ah, lève-toi!" in "Romeo and Juliet" becomes in German, coquettishly, "Ach, geh' auf!" and "Pourquoi me reveiller?" from "Werther," "Was bin ich aufgewacht?" Can you imagine what would happen to, say, Paladilhe's "Psyché"?

A further task is almost equally difficult. Words and music must be synchronized, so that notes and ideas shall coincide. On this subject Joseph Addison said the last word some two centuries since in discussing "opera in English" at the Haymarket Theater.

"It happened also very frequently, where the sense was rightly translated, the necessary transposition of words, which were drawn out of the phrase of one tongue into that of another, made the music appear very absurd in one tongue that was very natural in the other. I remember an Italian verse that ran thus word for word:

"And turn'd my rage into pity,  
which the English for rhyme sake translated:

"And into pity turn'd my rage."

"By this means the soft notes that were adapted to pity in the Italian fell upon the word rage in the English, and the angry sounds that were tuned to rage in the original were made to express pity in the translation."

Finally, suppose a passable translation is accomplished in any given case, what assurance is there that it will be the one generally used? Critical taste in this matter is hardly to be expected in foreign artists unacquainted with our language, and the translations which most of our own singers permit in their concert programs are not such as to encourage us to expect anything better of them.

In the name of artistic integrity, let us perform songs and operas as they are written or not at all.

ARTHUR E. CASE.

Philadelphia, Dec. 3, 1917.

### "One Mario and One Campanari"

To the Editor of MUSICAL AMERICA:

Campanari again as the *Barber of Seville!* What a thrill it gives one! The Brooklyn *Eagle* said of his performance: "Every baritone on the stage today could learn much from the grace and ease that marked his every movement, while his delivery of the sparkling recitative of the Rossini work was filled with magic."

A recent issue of MUSICAL AMERICA contained a group photograph which included the incomparable Mario as he used to appear in everyday garb.

To the lover of singing of the old type, that kind of singing that was always musical, in which no high tones were held for an exaggerated effect, in which the singer invested the music with such tonal beauty as is heard but once in a generation, the names of Mario and Campanari stand supreme.

The name of Mario has always been, for me, one to conjure with, and Campanari, as the last of his wonderful type of *bel canto* singers stands alone. As an enthusiast once cried: "One God and one Farinelli!" so I say, "One Mario and one Campanari!"

Very truly,  
HAROLD HURLBUT.

New York, Nov. 10, 1917.

### Regarding St. Louis Police Board's Cancellation of Kreisler's Concert

To the Editor of MUSICAL AMERICA:

You will be apprised of the action taken by the St. Louis Police Board in canceling the Kreisler concert. Kreisler having already canceled all contracts, the absurdity of the agitation will appeal to you.

When Mr. Kreisler's statement of cancellation was reported from New York scores of people here asked me to wire Mr. Ellis for a recital here. Every paper in St. Louis with the exception of the St. Louis *Times* came out with splendid editorials in defense of Mr. Kreisler. I, in the early stages of the affair, had called on the Federal authorities and they interposed not the slightest objection. With this assurance I proceeded to advertise the concert, which has been stopped in the way reported. I had not the slightest inkling of antagonism excepting as expressed by Mr. Albert C. Wegman, connected with the St. Louis *Times*, in conversation with me and others. The evening papers were on the street before Chief Young asked me to drop in and our conversation was the friendliest. He asked me if I would be much disappointed if the Kreisler concert did not take place. I answered, "Is it your wish?" He said some people have thought it best, to which I replied, "Nothing remains to be said. Mr. Kreisler would not wish to play where he was not welcomed, nor would I wish to inject an element into the peaceful enforcement of law and order." At the time I did not know the sensational story was out and was shocked to find this later. A word to me would have been sufficient.

I have no regret for my connection with the affair, be it understood, but for the affront to Mr. Kreisler, who has been one of America's finest inspirations, who was splendid enough to cancel his own contracts and who for the inspiration he has been to us all, deserved better treatment at the hands of St. Louis.

Sincerely yours,  
ELIZABETH CUENY.

St. Louis, Mo., Dec. 2, 1917.

### Asks That Drafted Musicians Be Allowed to Serve Nation with Their Art

To the Editor of MUSICAL AMERICA:

May I be permitted to say something in reference to George A. Leighton's caustic comments on "The Musician and Exemption," which appeared in the Nov. 24 issue of MUSICAL AMERICA?

In the course of his letter he states: "A few have figured it out that if a man cannot be both a man and a musician, let the music go!" Very well. What is to become of that man after the war? To whom can he look for support? Does Mr. Leighton realize that if a violinist, pianist or cellist (who cannot play in a brass band) is drafted into service and cannot touch his instrument for two or three years, it will take him a year or more afterward, before he will be able to make a living and, moreover, it is very doubtful if he will ever be able to reach the same degree of proficiency as he did before entering service?

We are striving to obtain recognition for the artistic American musician. This war affords us a splendid opportunity. But if we draft American artists indiscriminately, how can we expect America to advance in the art of music?

I do not advocate exemption for American artists, but if this conscription is to be truly selective, why not allow these musicians to continue their calling for the enjoyment of the soldiers and for raising funds for various purposes instead of placing them in the kitchen to peel potatoes, ordering them to uproot trees and what not. A soldier tempo-

rarily sacrifices his livelihood and is ready to sacrifice his life, if need be. A musician is called upon to make the same sacrifices and, moreover, to sacrifice his means of livelihood. Is this fair?

CONSTANT READER.

New York, Dec. 1, 1917.

### Suggests That Universities Lead Movement to Stop Foolish Persecution

To the Editor of MUSICAL AMERICA:

In each week's issue of MUSICAL AMERICA, I note certain very able and authoritative criticisms, signed H. F. P. It has greatly stimulated my interest to know who the author is. I always turn to find them before I do what I find I can do to no other current magazine—namely, read it from cover to cover. I sometimes wonder how you manage to issue weekly a periodical that is always interesting throughout. Even the advertisements are interesting.

I wish MUSICAL AMERICA might do something more toward stemming the tide of the foolish and savage persecution of great musicians. It was all very well to point out the fact that Dr. Muck is not and never has been loyal to this country in sentiment, whether he is so in deed or not. But Kreisler! a great musician, a great and lovely character, a loyal visitor to our land! The persecution of him makes one feel ashamed of one's country. When I think of that great, broken-hearted gentleman having this suffering added to all he so undeservedly bears, it seems too much that in the heat and excitement of the present tragedy our land must needs imitate the Huns. Did you read of the lovely camp concert just outside London, where the English leader requested the German prisoners to do their share and sing some part-songs in German? And at the close gave permission to the German prisoners to sing "Die Wacht am Rhein" and ordered that absolute politeness be shown them while they were doing so? Why can't we emulate the English and show some respect for fair play? I wish all the universities and colleges in the country would lead a movement to stop futile and silly persecutions. After all, we are doing just what the Prussians themselves would do in the like circumstances—showing an unreasoning and unreasonable hate. Stand up, MUSICAL AMERICA, and uphold the right!

It may interest you to know that I showed your most generous notice of my young daughter's début recital to a New York man recently, and he said: "You must have paid nearly five hundred dollars for that!" I told him that it was a perfectly uninfluenced criticism based on the local, accredited representative of MUSICAL AMERICA here and upon the local newspaper accounts. He said he was surprised, as he had supposed most of those criticisms were paid for. I do think it would be worth your while, since the fact is so, to make it understood that MUSICAL AMERICA gives entirely unbiased criticism of artists and their work because so many people are misinformed. I was very glad in that case to give my word that the criticism was utterly unbiased and certainly "unpaid for."

Very truly yours,  
LOUISE COLLIER WILLCOX.

Norfolk, Va., Dec. 7, 1917.

### Music Is a Solace in War

To the Editor of MUSICAL AMERICA:

Recently I have heard more than one person remark, "What's the use of all this fuss about whether we shall have certain concerts or not? These are war times. I should think music was one of the things people could get along without."

One of the greatest dangers of the present moment is that of losing our balance. Many of us, if we let our minds dwell too constantly on the sordidness, the brutality, the outrageousness of this entire proceeding of war-making, would be in a fair way of parting with our reason. Whatever serves as a balance-wheel should be encouraged and music assuredly may be counted as a factor in this direction. Of course, it is true that half the world does not understand the other half, but won't some of these otherwise kind friends think twice before they ruthlessly condemn what means so much to others?

Yesterday I chanced to read a letter from a girl who is doing hospital work in France. She writes: "I don't know what I should do were it not for my piano. When at the end of the day I

come back exhausted, racked by the suffering I have seen and not a little homesick I sit down and play for an hour. It never fails to bring me back to a normal frame of mind."

To the sensitive and imaginative mind the horrors of war are even more poignant than to the rest of mankind. Can we afford in times like these to push aside anything from which our fellow creatures derive comfort and inspiration?

MABEL W. DANIELS.

Boston, Dec. 7, 1917.

### The Nationality of Music

To the Editor of MUSICAL AMERICA:

I saw in a recent newspaper that the Germans are claiming the sculptor, Rodin, who recently died, as their own, because "all true art must emanate from Germany."

Now why cannot a young and healthy nation such as ours claim all the dead and gone German musicians as ours?

We simply adopt them and then we can have their wonderful music and claim it as our own!

I can see why certain localities are justified in their objection to having the music of living German composers played, if those composers are receiving royalties which might be used by our enemies, but it seems very narrow for a ban to be placed on the great composers of long ago. We can appropriate the beautiful in art and music of all nations and call it ours, because the enjoyment and appreciation we have for it is ours exclusively.

From my studio window I have a view of little grass plots in front of two blocks of homes, each of which has but its own to see, while I have them all for my "private park," as I call it. So each nation has its composers, but they are all mine if I choose to call them so.

EDITH W. HAMLIN.

Philadelphia, Pa., Dec. 4, 1917.

### Army and Navy Song Book in Demand in Rockland, Me.

To the Editor of MUSICAL AMERICA:

Your magazine is one of my necessities and rarely does a day pass without recourse to the current number or the files. Not only for personal information, but in assisting my pupils with club-papers and in choice of songs I find it most valuable. There is hardly a program of our Rubinstein Club which does not make demands upon me which MUSICAL AMERICA assists me to fulfill.

I wish to thank you for sending so promptly the address of the Army and Navy Activities Commission. However, I have written them twice and after several weeks fail to receive reply. I regularly provide vocal and instrumental numbers for the Sunday morning service at our station, assisting Y. M. C. A. Secretary Berry. There is much talent among the men and they would like the song books. Monthly entertainments are given by the Station's talent and create enthusiasm, as well as daily noonday sing (with my pupil, Frances Davis, yeoman, at the piano). The books would fill the need exactly.

MRS. LILIAN SPRAGUE COPPING.  
Rockland, Me., Dec. 5, 1917.

### Even a Celebrity Can Improve

To the Editor of MUSICAL AMERICA:

After the performance of "Marta" I read in the criticism of the New York *Times* a favorable comment on the work of Miss Hempel followed by this sentence: "There are few artists who realize as Miss Hempel realizes that even a prima donna may learn something more and make a further step toward perfection."

I believe that you will acknowledge the holiness of such words and the necessity that they be engraved in the mind and heart of every so-called celebrity. Am I mistaken?

Yours truly,  
MARGARET BARRYMAN.  
New York City, Dec. 1, 1917.

### Giving Very Real Help

To the Editor of MUSICAL AMERICA:

Let me join with all musical America in feeling that our generation is indeed fortunate in possessing so wide-visioned and untiring a champion of the art and artists of music as Mr. Freund has proved himself to be each successive year.

Allow me to thank your paper for the very real help it is giving the entertaining work in the soldiers' camps.

Very sincerely,  
ELIZABETH HOWRY, Chairman,  
Committee for the Entertainment of  
of Soldiers' Camps.  
Washington, D. C., Nov. 23, 1917.

## MR. AND MRS. ALCOCK DELIGHT SOLDIER HOST AT FORT SILL

Gifted Soprano and Tenor Return from Successful Tour in West

BACK from a three weeks' concert tour of Western cities, Merle and Bechtel Alcock, the contralto and tenor artist-couple, tell of some interesting experiences as well as of successful concerts.

At Fort Sill, Okla., for instance, Mr. and Mrs. Alcock sang at a soldier community of 60,000 men. This, believed to be the largest fort in the country, is, according to Mrs. Alcock, "a thrilling place." The camp consists of an old fort and a new one, the old consisting of stone houses used in the Civil War and now occupied by officers of the present army, while the new consists of thousands of khaki-colored tents used by the soldiers. Special permission was granted to the singers to drive through the grounds and see the weekly review of the troops, and they also witnessed the "Mess."

At the concert the soldiers had a favorite song on Mrs. Alcock's part of the program. It was "His Lullaby," by Carrie Jacobs-Bond, and had become familiar to the "boys" through her record of it on the Edison phonograph which they had at the camp.

Several of the Alcock concerts took place at different State Normal schools, and there they found the football season in full swing. As Bechtel Alcock is a devotee of the sport, they attended a game at every opportunity. But aside from football games and visits to the soldiers, Merle and Bechtel Alcock had a highly successful trip, being greeted by crowded houses everywhere and winning hosts of new admirers.

### Henrietta Speke-Seeley Gives Unique Recital

A recital of songs, the words by Robert Burns and the music traditional airs of the sixteenth and seventeenth centuries, was given at the Church of the Messiah, New York, on the afternoon of Dec. 5 by Henrietta Speke-Seeley. A collection was taken for war relief work. John Worth was accompanist.



Merle and Bechtel Alcock at Fort Sill, Okla.; on the Left is Major James M. Hobson

After the Christmas holidays these artists will make a joint recital tour of Southern cities, beginning at Spartanburg, S. C., where Mrs. Alcock will make her fourth appearance.

### Gebhard Opens Piano Recital in Boston with Our National Anthem

BOSTON, Dec. 3.—Heinrich Gebhard gave a piano recital yesterday afternoon at the Harvard Club of Boston to an audience that completely filled the large auditorium. He opened the program with his own piano arrangement of the "Star-Spangled Banner," and then proceeded with an interesting choice of Cho-

pin, Debussy, Ravel, Albeniz, MacDowell, Platt and Strauss numbers, also his own "Gavotte," which the pianist repeated in response to long continued applause. Mr. Gebhard played his entire program with his accustomed skill and superior musicianship. Of particular note was his splendid performance of the Chopin A Flat Ballade, the "Jeux d'eau" of Ravel, his own "Gavotte" and MacDowell's "Czardas."

W. H. L.

### MRS. PAMPLIN IN RECITAL

American Contralto Returns from Extended South American Tour

Frank Seymour Hastings's music room was the setting for a charming musicalie on Dec. 5 by Mrs. Jessie Pamplin, an American singer, but recently returned from a seven-year sojourn in South America, where she won success as a concert singer.

Mrs. Pamplin's program was of satisfying artistic worth and her contralto voice is rich and deep, ranging into mezzo with an even scale. Vibrant dramatic intensity marked the Handel "Cleopatra" aria and a reverent *legato* the Bach-Gounod "Ave Maria," of which the many beauties were enhanced with the addition to piano of violin and organ obbligato. Gretchaninoff's "Triste est le Stepe" and Ropartz's "Berceuse" were among the songs of widely different demands which the art of the singer fulfilled admirably. Strauss's "Wasserrose," sung in English, was a real gem. Italian, French, German, English, one Grieg number in Norwegian and a final encore in Spanish attested the wide linguistic talents of this artist and her diction in all of them is especially to be commended. Mr. Hastings and the Misses Whittaker gave valuable support at organ, violin and piano.

F. V. K.

### Marion London Wins Praise in Brooklyn Concert

Marion London, the popular soprano, appeared in concert on Nov. 28 in the Twenty-third Regiment Armory, Brooklyn, and was cordially received for her artistic singing. Miss London sang "Caro Nome" from "Rigoletto," Scott's "The Wind's in the South" and Mrs. Turner-Maley's "Fields of Ballyclare."

### LEIDERKRANZ SOCIETY BEGINS ITS PROGRAMS

Gretchen Morris and Wynne Pyle Win Acclaim as Soloists—Eugen Klee Leads Chorus Offerings

The Liederkranz Society of New York gave its first concert of the season at its club-house on Sunday evening, Dec. 2, before a large audience. The program opened with the "Star-Spangled Banner," after which the orchestra, made up of fifty players from the New York Philharmonic, was heard in the "Oberon" Overture.

The soloists, both Americans, were Gretchen Morris, soprano, and Wynne Pyle, pianist. Miss Morris sang the difficult aria, "Ocean, Thou Mighty Monster" from "Oberon," revealing a dramatic soprano voice of unusual size and quality. She showed herself a thorough artist and was called out again and again at the conclusion of the aria, the audience desiring an encore. Miss Morris also sang the solo parts in Herman Mohr's cantata, "Columbus," and Jadassohn's "Vergebung" with notable success.

Miss Pyle chose the Grieg Concerto and gave a splendid presentation of the work, accompanied by the orchestra. Her playing was technically excellent and musically sound, and she was given an enthusiastic reception, being obliged to add an encore.

The male chorus, under the baton of Eugen Klee, the new conductor of the Liederkranz, did praiseworthy work in the Mohr cantata and in compositions by Liebe, Neuert and Klee. The women's chorus was heard to advantage in von Wilm's "The Forest" with orchestra and joined with the male chorus in Jadassohn's "Vergebung." Mr. Klee conducted the orchestra also in Grieg's "Sigurd" Suite.

### Ysaye Gives a Recital in Portland

PORLAND, ORE., Dec. 3.—Eugene Ysaye gave unbounded delight to an audience of over 800 people at his concert last Wednesday night in the Heilig Theater. The noted Belgian violinist offered a rare program of Beethoven, Wieniawski, Geminiani and others. Beryl Rubinstein, his accompanist, played several solos delightfully.

A. B.

# PIERRE MONTEUX

THE DISTINGUISHED FRENCH CONDUCTOR

of the METROPOLITAN OPERA COMPANY

Critiques of his conducting of "FAUST," "SAMSON AND DALILA" AND "CARMEN"

#### "FAUST"

#### THE GLOBE:

His sense of orchestral balance is singularly fine, also his sense of the balance between the orchestra and the voices on the stage. Unfailingly he gave both their rights. He has, too, a most desirable feeling for tonal beauty. The orchestra I have not heard play as it did on Saturday since the departure of Toscanini, and, by the way, what Mr. Monteux did with the "Soldiers' Chorus" recalled what the great Italian did with the "Anvil Chorus" in "Il Trovatore." Surely Mr. Monteux is the man to take up "Boris Godounoff" and restore that masterpiece to its rightful estate!

#### THE TIMES:

Mr. Monteux conducted with skill and authority. He made it evident that he has ample knowledge of the score and control of the orchestra—an unmistakably rhythmic beat, a sense for dramatic values. The performance was kept from perfunctory lines.

#### THE TRIBUNE:

For the success of yesterday's revival we must give first credit to M. Monteux, whose vigorous yet exquisitely refined reading of the score, whose authority of manner, whose

sympathy, pervaded alike orchestra and singers. Four years ago a performance of "Faust" at the Metropolitan had its singers going north, south and east, with the orchestra headed west; yesterday it found a well co-ordinated ensemble, participated in by artists who know the ideals of French song. Let us doff our hats to M. Monteux. He has accomplished the impossible!

#### THE SUN:

But at this moment a word must be said for the excellent conducting of Pierre Monteux, who made his first appearance with the company. He succeeded in bringing out all the beauties of the music without permitting the orchestra at any time to become too prominent. It was a well planned, musically and fine wrought reading.

#### "SAMSON"

#### THE SUN:

Pierre Monteux conducted and again proved that in him the Metropolitan has acquired a French director who may be counted upon to give smooth and well-rounded performances.

#### THE EVENING POST:

Pierre Monteux conducted the score as he did that of "Faust" a few days ago, with an authority and a true comprehension of the Gallic spirit which makes one look forward eagerly to his reading of the great and immortal "Carmen" next Thursday afternoon.

#### THE TIMES:

Mr. Monteux conducted the performance with great skill and with a realization of the opera's best effects. The chorus sang with solidity and precision.

#### THE GLOBE:

Pierre Monteux, the distinguished French conductor, brought his inspiring beat to a second opera in the Metropolitan's first "Samson et Dalila" of the season last evening. Under his leadership the orchestra played with breadth, with finesse, and with a high degree of polish.

#### "CARMEN"

#### THE TIMES:

The conducting of Mr. Monteux was on the whole of excellent quality, and he gave the performance spirited movement and dramatic power, as well as considerable finish in the orchestral part.

#### THE EVENING WORLD:

Mr. Monteux conducted with authority and discretion.

#### THE EVENING POST:

Pierre Monteux brought out the incessant French sparkle of the score, as well as its tragic import in the last two acts.



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New York, December 15, 1917

### ATLANTA'S OPERA

When a community has supported the best in opera for eight years as Atlanta has done, such a decision as the one arrived at last week by the Atlanta Music Festival Association appears extremely regrettable. It amounts, in effect, to an admission that music is one of those luxurious superfluities that should be discarded out of considerations of practical economy at the first alarm of war. The Association resolved to dispense with the annual week of Metropolitan opera on the ground that "the attitude of our people is concentrated on winning the war and all of our people, rich and poor, are being called upon to bear their share of its cost \* \* \* and that the Metropolitan Grand Opera season, although educational and uplifting, is not a necessity." The mistake lies in the apparent assumption that what is uplifting is not a necessity.

It seems as if some plan of sounding the people of Atlanta on this subject could be devised. If their opera signifies more to them than fashionable diversion they may be depended upon to speak their mind and to devise plans of economy along other lines. If not, then Atlantans are not the veritable music-lovers they have hitherto seemed. The unfortunate reputation which opera has acquired as a pastime of the rich is undoubtedly responsible for the attitude toward it in a case like this. In the warring countries of Europe it has not been thus lightly discarded out of a sense of becoming patriotic sacrifice, and who can charge these nations with extravagance or frivolity?

### DR. KARL MUCK, SWITZER

So all the fuss and feathers were for nothing and righteous wrath must now put on the sheepish visage! Dr. Karl Muck, of Boston the sacrosanct symphonic conductor and of the Kaiserlicher bosom the esteemed friend, is translated in the sight of men from the horrid seeming of a Prussian imperial favorite to a Switzer; from an inflexible champion of autocracy to one of the progeny of Wilhelm Tell, Arnold von Winkelried, Werner Stauffacher and several others of their sort, who had a disconcerting weakness for liberty and committed conspiracies, tyrannicide and divers other manners of violence in its behalf. The Swiss Legation affirmed the fact with sententious gravity last week, and if the Swiss Legation does not know whereof it speaks on the subject

of Switzerland and the Swiss where shall we look for light?

True, Dr. Muck was born in Würzburg, where they make excellent beer, and remained a Bavarian (hence, for our purposes, a German) till he was eight. Then something happened. His father, for some reason of his own, turned Swiss. This, we are told, made little Karl automatically Helvetian. In later years he conducted in Zurich, a state of affairs that presumably increased his supply of Swiss blood. Only in later years came Prussian favor, Kultural and Kaiserlicher admiration. Some persons still feel uncomfortably sure that the conductor assumed Prussian citizenship simultaneously with the title of Preussischer Generalmusikdirektor. Yet Boston says that he is no alien enemy, no Bavarian or German.

Members of an intellectually humbler community may be permitted to wonder why all these interesting biographical statistics were not exposed to the light of the sun a month earlier. Popular judgment does not readjust itself graciously in cases like this and a great deal of otherwise gratuitous labor may be necessary to make the rough places plain. But if Dr. Muck is in spirit and in truth consanguineous with the heroes of the Rütti and Sempach why did he make so ungodly a fuss about playing "The Star-Spangled Banner"?

### THE SOLDIERS RESPOND

On another page of this issue appears a report of the concert given last week by the New York Philharmonic under Josef Stransky's leadership before the soldiers of Camp Dix at Wrightstown, N. J. That report shows the experiment to have been a splendid vindication of the policy repeatedly advocated in the last few months by MUSICAL AMERICA. Something like 4000 men crowded into a hall built to accommodate only 2600. Those who could not get in stood at the windows and caught the strains of music as best they might from such points of vantage. Nobody went away before the closing number except a handful obliged to report at a certain hour for guard duty, although the officers of the camp made it plain to Mr. Stransky that none of their men would show any compunction about leaving the hall if the music wearied or bored him. The program began with the "Star-Spangled Banner" and likewise sounded the patriotic note at the close with Victor Herbert's "American Fantasie." For solid food there were the "New World" Symphony, Chadwick's Symphonic poem "Tam o' Shanter," a Chopin nocturne arranged for 'cello, Dukas's "Sorcerer's Apprentice" and Sibelius's somber and mystical "Swan of Tuonela." Our correspondent speaks of intense and unflagging enthusiasm, of the special favor shown the Dvorak symphony, of the rapt absorption with which the Sibelius piece was heard.

Here is food for serious thought—a state of affairs that deserves the very closest attention not only of those who make it their official business to supply the men in the camps with recreative diversion but also of the orchestras, the choruses, the chamber music societies, the opera companies, from the most aristocratic to the most "popular" throughout the country. It furnishes vivid proof that more of our soldiers than is generally dreamed long for great music, hunger and thirst after it even in the midst of the interminable stress and remorseless labor of war-time camp life. It reveals that a degradation of artistic taste, an insensibility to the higher things of the spirit are not the inevitable and indispensable corollaries of martial environment and circumstance. And it discloses that the cultivation of the popular song and sentimental ballad is no evidence whatsoever that the higher musical sense of these men is atrophied, moribund or entirely non-existent. The fact that they sing "Over There" or something of that order on the march does not signify their incapacity for relishing a symphony.

For the sake of argument MUSICAL AMERICA has hitherto assumed that the percentage of those in the camps desirous of great music, greatly performed, was extremely small. The Camp Dix experiment seems to illustrate the contrary to a startling extent. For this reason the results of the forthcoming Philharmonic concert at Camp Upton will be watched with much curiosity. It may be, after all, that a very large proportion of our soldiers is instinctively musical and that eagerness to listen to Beethoven or Dvorak or Wagner is not the sign of inherent unhealthiness that certain individuals are pleased to believe it.

At all events the Philharmonic, to its lasting honor, has pointed the way. On that way let others make it their solemn duty to follow.

### Pupils Benefit by Reading It

To the Editor of MUSICAL AMERICA:

Inclosed find check covering my yearly subscription. Your paper is found on the reference table at my studio. My pupils find great benefit in reading it. May you continue to fight for musical America!

Very truly yours,  
Dr. RALPH H. MAZZOTTA.  
Mount Vernon, N. Y., Nov. 16, 1917.

## PERSONALITIES



Photo by Bain News Service

Paul Althouse in a New Rôle

Paul Althouse, the Metropolitan Opera tenor, has added a new and popular rôle to his répertoire—that of a father. In the picture Mr. Althouse is discovered being initiated by his wife, Zabetta Brenska, the mezzo-soprano, into the mysteries of holding their infant daughter.

**Godowsky**—Dagmar Godowsky, daughter of Leopold Godowsky, the famous pianist, has been engaged by William Faversham for the star-cast production of "Lord and Lady Algy," which will be presented at the Broadhurst Theater on Saturday night, Dec. 22. This will mark the début of Miss Godowsky on the stage.

**Hochstein**—David Hochstein, the gifted American violinist, who was conscripted in the first draft this fall, is now assistant bandmaster at Camp Upton, with the rank of sergeant. On Wednesday, Nov. 28, he conducted the band of the 306th Infantry at "Hero Land."

**Elman**—When Mischa Elman plays his recitals through the Middle West this week he will begin each one of his programs with his own arrangement of the "Star-Spangled Banner."

**Damrosch**—It is interesting to recall in connection with the performances of the Tschaikovsky "Pathétique" Symphony by the Symphony Society of New York last week that Walter Damrosch conducted the work at its first hearing in America from the manuscript sent here by Tschaikowsky.

**Rothwell**—When Walter Henry Rothwell, the American composer and conductor, was with the Henry W. Savage Opera Company as conductor, he engaged the services of a young soprano, Elizabeth Wolff, for the rôle of "Madam Butterfly." Later Mr. Rothwell offered Miss Wolff a contract for life, which she accepted, changing her name to Elizabeth Rothwell when the marriage papers were drawn up.

**Werrenrath**—The following is a frank tribute to Reinold Werrenrath from the Ashland *Press* of Ashland, Wis., where the baritone gave a concert recently: "Reinald Werrenrath, you are all right. Some of us mere men who were forced to go to your concert when we wanted to see 'Very Good Eddie' are now tickled to death. We started in the evening hating you; we wound up the evening loving you. By golly, but you can sing!"

**Novaes**—In an interview in the New York *World* Guiomar Novaes, the twenty-two-year-old Brazilian pianist, tells of her struggles to obtain recognition in New York only a year ago. She lived in "an ugly room, inexpensive," relates Norah Meade, the interviewer. Eventually Mrs. Lanier, president of the Society of Friends of Music, heard the young artist, guaranteed a recital—and Miss Novaes was launched upon her brilliant career.

**Barrère**—It is an indiscreet little story, told by an indiscreet little bird which fluttered from the newly established French dovecote, the Théâtre du Vieux Colombier, on its recent opening night, and announced that Barrère, the French flute virtuoso, had joined the cast pro tem. Says the story:

"Of course you can't see him, he is ambushed behind his beard and that curtain over there, but you can't fool a bird on a flute note like that. He is playing with the combination of Ancient Instruments which has had a mishap in that the member who plays the funny little old high violin, the quinton, has been taken ill, and as no violin can play so high Mr. Casadesus has impressed his friend Barrère for this gala performance. It is the first time in twenty years they have had the opportunity of playing together. Peep, peep."



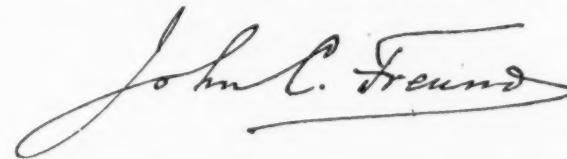
## THE MUSICAL ALLIANCE REPORTS PROGRESS

**L**ETTERS of encouragement endorsing the Musical Alliance are coming in from all parts of the country, as will be seen by the specimens which we are publishing. The most gratifying fact from the correspondence is that it has already been shown that representative artists, musicians, music teachers, conductors, composers, band leaders, piano manufacturers, supervisors of music in the public schools, and also the presidents of the musical organizations whose members are the working musicians in the orchestras and bands, seem to be in accord with the general purposes of the Alliance.

This much, therefore, has already been accomplished, namely, that we know now that elements in the musical world and musical industries that never before worked together are willing to do so now, and consequently it is simply a question of time, of work and the needed expenditure to organize all the forces through the country when the Alliance will have the power back of it to attain its aims.

It should be clear that one of the first things to be accomplished is to accustom all those interested in the musical world and in the musical industries, as well as the public itself, to the idea of an organization which shall take in all the musical activities. Hitherto, as is well known, these activities have not been in accord. There has been little or no bond of sympathy between them. They have not realized that their failure to get together has impeded their progress and has certainly prevented musicians, and especially music teachers, from occupying the position to which they are entitled by the service they render the community.

The piano manufacturers, or their representatives, who plead for consideration before the legislators in Washington; the music teacher who asks for that social recognition which is given to the lawyer, the doctor, the architect; the singer, the player, who are often regarded as simply furnishing entertainment or amusement, will presently find themselves on an entirely different social plane when it is understood that they are part and parcel of a great organization embracing the whole country.



### Leopold Godowsky Joins and Wishes Undertaking Great Success

To the Editor of MUSICAL AMERICA:

I am thoroughly in sympathy with the program of the Musical Alliance of the United States. Your aims and aspirations therein expressed, if realized, would undoubtedly improve enormously the musical conditions of this country and would at the same time elevate the status of the musician.

Wishing you great success in your laudable undertaking, I am,  
Cordially yours,  
LEOPOLD GODOWSKY.

New York, Nov. 30, 1917.

### "Will Bring Victory," Says Percy Hemus

To the Editor of MUSICAL AMERICA:

My little dollar has gone for the wonderful Musical Alliance. It is another *Freund punch and will bring victory*. America is awake and will take pride in her art and artists.

It is only five years ago that I started my annual recital of songs by American composers. You encouraged me then while many laughed. Your vision then, as now, was far-sighted. Now they are "all" singing American songs and announcing themselves as "American Artists"—and yet only five years ago I was "daring," yes, a "real devil"—to try and be a booster for our own art.

Long life to the Musical Alliance. Again I take my hat off to you.

Sincerely,

PERCY HEMUS.

Naval Reserve,  
Pelham Bay Park, N. Y.,  
Dec. 4, 1917.

### Endorsed with Hearty Enthusiasm

To the Editor of MUSICAL AMERICA:

Such a Musical Alliance of the United States as you are proposing ought to be of valuable interest to all musicians and of great advantage to our national character. I endorse it not with my dollar, but with hearty enthusiasm.

Yours in art,  
GABRIEL L. HINES,

Head Department Music,  
Pennsylvania College for Women,  
Pittsburgh, Pa., Dec. 1, 1917.

makes me a member of an organization with such aims and fathered by one who knows the need of it more than any other. The Alliance is a splendid monument to the life work of its founder.

With both feet on its platform, I am,

Sincerely yours,

HAMLIN E. COGSWELL,  
Director of Public School Music,  
District of Columbia.  
Washington, D. C., Dec. 3, 1917.

by such an all-America, all-music alliance that the musical strength of our country will be felt.

I heartily indorse your statement that the time has come when music, artistically, industrially, educationally and financially, must assert itself. As a musical critic I am ready to do my part that music, so essential in the development of every nation, shall be given proper recognition in the United States.

Cordially,

WILLARD HOWE.

Washington, D. C., Nov. 30, 1917.

### President of the American Federation of Musicians Endorses Alliance

To the Editor of MUSICAL AMERICA:

A demand for further recognition for all workers in the musical field as vital factors in the national, civic and home life can but elicit the most enthusiastic approval of anyone who recognizes that the art of music is an important factor in the strife for a fuller attainment of the ideals of civilization. As a consequence, this office is in full accord with the policies of the Musical Alliance of the United States as outlined in the paragraphs of its declaration of principles, it being understood that so far as said principles are to be applied to the musical industries that such industries should be maintained in conformity with true American standards. The Musical Alliance doubtlessly subscribes and strives for such standards in the case of the workers in the field of music, that is, the performer.

As to the introduction of music into the public schools and the providing of musical instruments for that purpose, this office is of the opinion that the error should be guarded against of having children specialize on the different musical instruments. Such specialization would lead to the condition of creating a vast amount of ill-tutored and amateur musicians unable to perform the more worthy musical compositions and which will lead them to a certain self-satisfaction in their musical attainments, a condition not conducive to the enhancing of their recognition and their appreciation of the more beautiful in the art of music. Class singing in public schools will do more to further the better understanding of all which is beautiful in music than any training on musical instruments to the limited extent possible in public schools could ever do. Specialization on the different musical instruments should be left to properly equipped musical conservatories.

Assuring you that this office is entirely in accord with the policies of the Musical Alliance of the United States, which are most lofty and commendable, and wishing the Alliance continued success, I remain,

Very truly yours,

JOSEPH N. WEBER, President,  
American Federation of Musicians.  
New York, Dec. 5, 1917.

### Will Do His Utmost to Further Its Advance

To the Editor of MUSICAL AMERICA:

I shall be glad to become associated with the Alliance and do my utmost to further its advance.

I am glad to write that the community work has taken a new start in competent hands and I hope to send you some news in the near future.

Very truly yours,  
WILLIAM J. MCCOY.

Bohemian Club,  
San Francisco, Cal., Nov. 26, 1917.

### Will Lift Music to the Level It Deserves

To the Editor of MUSICAL AMERICA:

I cannot too heartily indorse the Alliance and its very worthy standards, which I feel certain, if followed by musicians generally throughout this, our glorious country, would lift music to the level it deserves.

I am enlisting under your banner and want you to call on me when and where you will.

Fraternally yours,  
GEORGE MITCHELL.  
Department of Camp Music,  
Brooklyn Navy Yard,  
Dec. 4, 1917.

### The Right Action at the Right Time

To the Editor of MUSICAL AMERICA:

I have read with much interest the specific aims of the Musical Alliance of the United States which you have founded. Certainly no person really interested in the musical development of the United States can fail to indorse these aims. You have taken the right action at the right time.

Most sincerely,  
ARTHUR JUDSON, Manager,  
Philadelphia Symphony Orchestra.  
Philadelphia, Pa., Dec. 4, 1917.

### It Will Realize a Dream of His Life

To the Editor of MUSICAL AMERICA:

A dream of my life will be realized in the Musical Alliance of the United States. There is much I would like to say about it, but will only say that I have never parted with an "almighty dollar" with keener pleasure than the one which

makes me a member of an organization with such aims and fathered by one who knows the need of it more than any other. The Alliance is a splendid monument to the life work of its founder.

With both feet on its platform, I am,

Sincerely yours,

HAMLIN E. COGSWELL,  
Director of Public School Music,  
District of Columbia.  
Washington, D. C., Dec. 3, 1917.

### Time Has Come When Music Must Assert Itself

To the Editor of MUSICAL AMERICA:

In forwarding to the treasurer my membership dues to the Musical Alliance of the United States, I am not only performing a pleasure, but I feel I am doing a service to music in America that can only be accomplished by the organization you have founded, so wisely based upon your knowledge and experience in musical conditions of the past and present and of what the future needs. It is

by such an all-America, all-music alliance that the musical strength of our country will be felt.

I heartily indorse your statement that the time has come when music, artistically, industrially, educationally and financially, must assert itself. As a musical critic I am ready to do my part that music, so essential in the development of every nation, shall be given proper recognition in the United States.

Cordially,

WILLARD HOWE.

Washington, D. C., Nov. 30, 1917.

### Long May It Live and Thrive

To the Editor of MUSICAL AMERICA:

Just received my MUSICAL AMERICA. Put me down among the list as a strong supporter of the Musical Alliance of the United States. Long may it live and thrive! Thanksgiving greetings!

Sincerely,

MAUD RUCKER.

Anadarko High School,  
Anadarko, Okla., Dec. 1, 1917.

# THE MUSICAL ALLIANCE OF THE UNITED STATES

JOHN C. FREUND, President

MILTON WEIL, Treasurer

**F**OUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to

BARNETT BRASLOW  
Secretary

501 Fifth Avenue, New York

Checks, Post Office or Express Orders should be made payable to The Musical Alliance of the U. S.

Depository: Bankers Trust Company

## Hollis Dann of Cornell University Joins

To the Editor of MUSICAL AMERICA:

Fully approving the aims of the Musical Alliance, as stated in the circular letter just received, I am sending my application for membership. Enclosed is my check for \$1.

Yours very truly,  
HOLLIS DANN.

Cornell University, Ithaca, N. Y.,  
Department of Music, Dec. 3,  
1917.

## George Hamlin, Noted Tenor, Says Time Is Most Propitious for the Launching

To the Editor of MUSICAL AMERICA:

The time seems most propitious for the launching of such an organization as the Musical Alliance of the United States, and I heartily endorse its aims.

You will find enclosed my application for membership.

It is high time that those actively interested in things musical should realize the necessity for an organized co-operation for the protection and development of music in all its branches. The formation of the Musical Alliance of the United States seems a right step in this direction.

There are innumerable needed reforms which could be brought about and many faults remedied by an organization of this kind.

I shall be most glad to assist in any possible way towards its success.

Very truly yours,  
GEORGE HAMLIN.

New York, N. Y., Dec. 7, 1917.

## Should Get Heartiest Support of All Serious-Minded People

To the Editor of MUSICAL AMERICA:

I am thoroughly in sympathy with the aims of the Musical Alliance of the United States and cheerfully enclose \$1 as my annual dues.

The importance of music as a character builder cannot be overestimated and any constructive movement which purports to emphasize its importance should get the heartiest support of all serious-minded people, whether or not they are professionally interested or are engaged in musical industries.

It is the writer's sincere belief that if music, both vocal and instrumental, were made part of the child's education and regarded as important for his own and society's well being as the three "R's"—that we would have more men and women of strong character and honest purpose. "The child is father to the man," and the appreciation and love of music must be made part of the child's life, so that the foundation is laid for noble manhood and womanhood. Economic reform, although fundamentally necessary for the solution of many ills that society is heir to, does not look at the problem from the spiritual angle. Music does, and the proper attitude toward music would help considerably to sound the death-knell of reformatories and prisons and kindred institutions.

And when an ideal, such as the Musical Alliance of the United States stands for, is sponsored by so practical an idealist as John C. Freund, then there can be no question of its sincerity.

You have my best wishes for the success of the Alliance and all it stands for.

Sincerely,  
A. ALLEN GALERSTEIN.

New York, Dec. 1, 1917.

## Will Benefit Music-Lovers

To the Editor of MUSICAL AMERICA:

Having been recently informed of your plan called Musical Alliance, must say that I am very much in favor of it. First from a personal standpoint and second for the benefit of the music-lovers at large.

It also affords me great pleasure in stating that from my point of view every music-lover and musician should not hesitate in sending their little fee and feel proud of being a member of such an organization and am sure will make the name of John C. Freund immortal. Enclosed you will find \$1.

Very truly yours,  
SALVATORE CUSENZA.

New York, Nov. 30, 1917.

## Joins with Keen Interest

To the Editor of MUSICAL AMERICA:

With keen interest do I join the Musical Alliance of the United States.

I was interested to see your association with it and wish you and the movement all good luck.

Sincerely,  
EDITH REED.

Worcester, Mass., Nov. 22, 1917.

## A Splendid Undertaking

To the Editor of MUSICAL AMERICA:

Your splendid undertaking of establishing a Musical Alliance is undoubtedly a step in the right direction and its specific aims are worthy of the highest consideration by the musicians of the country.

Enclosed please find check for \$1 for membership dues.

With best wishes for success,  
Yours very truly,  
EMIL KARL JANSEN.

Springfield, Mass., Dec. 3, 1917.

## Oscar Swanstrom Summarizes the Results of the Propaganda

To the Editor of MUSICAL AMERICA:

It is over thirty years ago that I first met Mr. Freund, when he was on his travels in the West, campaigning for his paper.

Recently I met him again when, after a strenuous day in Pittsburgh and, as he told me, with only four hours' sleep, he was waiting for the train to take him on to Washington, where he had to attend, as guest of honor, a dinner given by the Arts Club that night, and next day speak before two large audiences before taking the train back to New York. It is wonderful how, at his age, he stands the strain. His work, which I understand is carried on at his own expense, has done more to bring the whole musical situation before the general public than any one other influence.

For years I have felt that someone was needed, someone with the requisite experience and standing, to get the great mass of the people to appreciate what

the work of the musician, and especially of the music teacher, means to the community.

This has been the really great accomplishment of your propagandist who has gone out into the schools, as well as among musicians, and music lovers.

Wherever he could he has talked also to the plain people.

At the start, owing to the reports in some of the papers, it was thought by many that Mr. Freund was pleading for "American music for Americans," but later the broad scope of his plan, which included "The Declaration of Our Musical Independence," and which has now eventuated in the launching of "The Musical Alliance of the United States," became generally known and understood, though in the early stages it was temporarily obscured by the sensational revelations regarding the conditions surrounding our American music students abroad.

In my own travels, which have pretty well covered the country, I have found that the net results of the propaganda have been:

First—A greater appreciation of the value of music and of the work of the musician.

Second—The establishment of community choruses has been greatly stimulated by Mr. Freund's personal work and the support given it by his publications.

Third—A more liberal attitude to our own musicians and composers.

Fourth—A distinct change in the attitude of school boards towards music. This is also somewhat due to the broad-minded position taken by Commissioner of Education P. P. Claxton.

Fifth—A great stimulus given to our musical industries.

Surely this is a great record!

Truly yours,  
OSCAR SWANSTROM.

New York, Dec. 5, 1917.

## Most Worthy of Support

To the Editor of MUSICAL AMERICA:

The Musical Alliance of the United States seems to me most worthy of the support and assistance of all music lovers.

Yours sincerely,

ADELE SUTRO.

Philadelphia, Pa., Dec. 7, 1917.

## Best Wishes and Sympathy

To the Editor of MUSICAL AMERICA:

Herewith my check for membership to the Musical Alliance of the United States.

With my best wishes and sympathy,

Yours sincerely,

MARTA CUNNINGHAM,

College of Notre Dame of Maryland.

Baltimore, Dec. 5, 1917.

## Best Wishes for Complete Realization of Its Aims

To the Editor of MUSICAL AMERICA:

Please accept my application for membership in the Musical Alliance, and enclose find one dollar in payment of dues of same, with best wishes for the complete realization of the aims as stated in MUSICAL AMERICA.

Yours very truly,

WENDELL E. HOSS.

Evanston, Ill., Dec. 5, 1917.

## It's a Fine Program

To the Editor of MUSICAL AMERICA:

Enclosed are my annual dues for the Musical Alliance. It's a fine program. There's only one thing omitted, and that is under Point 2. It seems to me that after saying "with the necessary instruments," you should add "and specialized teachers" or something of that sort.

Very truly,

JANET D. SCHENCK.

New York City, Dec. 8, 1917.

## Mrs. F. Reynolds a Member

To the Editor of MUSICAL AMERICA:

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1.00.

Yours sincerely,

MRS. F. REYNOLDS.

Brooklyn, N. Y., Dec. 4, 1917.

## Hans Kronold Sends Words of Good Cheer

To the Editor of MUSICAL AMERICA:

First let me thank Mr. Freund as one of the profession for which he has worked so many years, so nobly, unselfishly and so positively successfully. He should not say that he will not see the full fruition of his plan in launching the Musical Alliance of the United States, as expressed in his communication in your last issue, for he can see it everywhere already. The whole country is talking of his great accomplishment.

Best wishes for his continued good health.  
Sincerely,  
HANS KRONOLD.

New York, N. Y., Dec. 7, 1917.

## Dudley Buck Heartily in Accord with the Movement

To the Editor of MUSICAL AMERICA:

It gives me much pleasure to become a member of the Musical Alliance, and please find subscription enclosed.

I hardly need add that I am heartily in accord with the movement, for I fail to see how anybody interested in the advancement of music could be otherwise.

With all good wishes for your success, believe me, Very truly yours,

DUDLEY BUCK.

New York, N. Y., Dec. 7, 1917.

## Why He Is Interested

To the Editor of MUSICAL AMERICA:

Enclosed find check for \$1.00 for membership in the Musical Alliance of the United States.

Though I am engaged in the drug business, I do some creative work "between times," so I am naturally interested in anything that will promote the cause of music.

With best wishes for your success,

Yours very truly,

C. H. OVERMAN.

Marion, Ind., Dec. 5, 1917.

## Levi Hershfield Joins

To the Editor of MUSICAL AMERICA:

Kindly enroll my name as member in the Musical Alliance. I hereby enclose annual dues. Very truly yours,

LEVI HERSHFIELD.

New York, Dec. 1, 1917.

## Very Much Worth While

To the Editor of MUSICAL AMERICA:

Enclosed you will please find my check for \$1.00 to accompany my application for membership in this organization, which I think ought to prove very much worth while for everyone.

Very truly yours,

PAUL A. SCHMITT.

Minneapolis, Minn., Dec. 4, 1917.

## Happy to Encourage the Existence of the Beautiful

To the Editor of MUSICAL AMERICA:

I am always happy to encourage the existence of the beautiful.

CELESTE D. HECKSCHER.

New York City, Dec. 7, 1917.

## Initiators to Be Congratulated

To the Editor of MUSICAL AMERICA:

Inclosed please find subscription for membership in the Musical Alliance of the United States. Mr. Freund and the others who are responsible for the initiating of this project are to be congratulated.

Hoping the Alliance meets with well merited success, I am

Very truly yours,

SAMUEL LIFSCHEY.

New York, Dec. 10, 1917.

## President of Boston Music Trade Association Joins and Expresses Thorough Sympathy with the Work

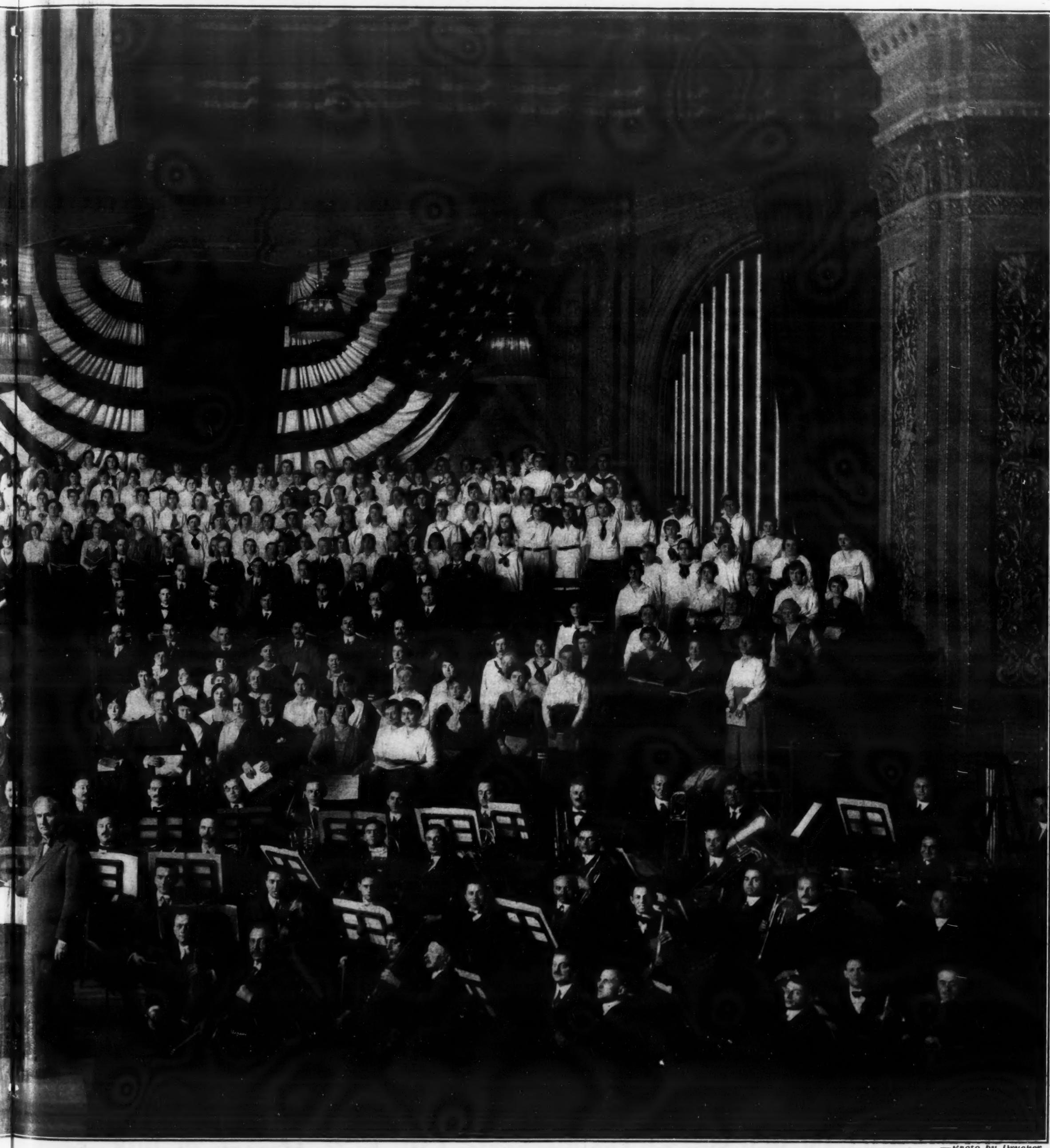
To the Editor of MUSICAL AMERICA:

**Walter Damrosch and the New York Oratorio Society, to the Condu  
to 1899, after the death of his father, the late Dr. Leo**



The photograph shows the combined forces of the Oratorio Society, the Symphony Society of New York and a children's sch  
at Carnegie Hall on the evening of Dec. 5. A revi

conductorship of which he has returned and which he held from 1885  
Leopold Damrosch, who founded the Society in 1874



—Photo by Drucker

This chorus from Public Schools Nos. 14, 40 and 50, trained by Dr. Frank Rix, which presented Pierné's "Children's Crusade"  
A review of the concert will be found on page 36

## HOMER A SPLENDID DAMROSCH SOLOIST

Offers Works by Her Husband and the Director Rabaud Symphony Repeated

New York Symphony Orchestra, Conductor, Walter Damrosch. Concert, Carnegie Hall, Afternoon, Dec. 6. Soloist, Louise Homer, Contralto. The Program:

*Symphony, No. 2, in E Minor, Rabaud; Ballad, "The Looking Glass," "My Wife," Walter Damrosch; Mme. Homer. Serenade for String Orchestra in D Minor, Volkmann. "Sheep and Lambs," "Thy Voice Is Heard Through Rolling Drum," Sidney Homer; "The Red Cross Spirit Speaks," Horatio Parker; Mme. Homer. "Redemption," César Franck.*

It was doubtless the imminence of "Marouf" at the Metropolitan that prompted Mr. Damrosch to repeat Henri Rabaud's E Minor Symphony, which he brought out here last season. For its own sake the work is not worth the labor Mr. Damrosch and his men expended on it. That does not imply a total lack of meritorious features. Rabaud knows his orchestra thoroughly and all that there is to be known about academic counterpoint. Also he knows Wagner, Strauss, Bruckner, Tschaikowsky, Grieg, Massenet, Franck and imitates them surprisingly well. In fact, the symphony is a tribute to nothing so much as his assimilative capacities and his sagacity in selecting models. But that must be the sum of commendation, for the work is otherwise only an imitation of the real thing or else insincere and empty *kappellmeistermusik*. The turbulent first movement is the best (also the most reminiscent). Thereafter the work runs to seed, and at great length.

Louise Homer, a vision of beauty, was also in her finest voice and fairly transfigured with her voice a number of songs of no great account as such. She sang Mr. Damrosch's Wagnerian "The Look-

ing Glass" with great energy and variety of expression and his simpler "My Wife" with deep tenderness. Her husband's "Sheep and Lambs" and "Thy Voice Is Heard" benefited by Victor Kolar's excellent instrumentation and her singularly lovely delivery of them,

In the stupid "Serenade" of Volkmann Mr. Roentgen played with artistic effect the passages for solo 'cello. H. F. P.

### Garrison the Sunday Soloist

A large audience gathered in Aeolian Hall for the Sunday afternoon concert. The Rabaud symphony, heard on Thursday, was repeated. We cannot entirely agree with our esteemed confrère as to the value of this work. To us it appealed as representing an almost exhaustive knowledge of composition and a very thorough constructive ability, founded on a very estimable inventive genius. Mr. Damrosch's reading of the first movement might have been rather more delicate. Most impressive of all was the third movement, the Scherzo.

Mabel Garrison, the soloist, sang Mozart's Aria "Crude! Ah no! mio bene!" from "Don Giovanni" with a musicianship that compelled one's admiration. The sample of program music represented by Volkmann's "Serenade" made but an indifferent impression. Undoubtedly the feature of the afternoon was Strauss's *Zerbinetta* aria from "Ariadne auf Naxos" (the composer has since then revised the entire opera and especially expurgated the *Zerbinetta* aria, which thus has become more singable and therefore more grateful). But even so, Miss Garrison interpreted this most difficult of coloratura selections with a degree of accomplishment nothing less than winning, especially in view of the manifestly insufficient rehearsing from which this performance seemed to suffer. It was sung in the original German. Spontaneous and sincere was the ovation accorded this gifted American soprano. An effective version of the "Bacchanale" from "Samson et Dalila" terminated the program. O. P. J.

### Polacco to Conduct in Havana

Giorgio Polacco, the conductor, arrived in New York last week from Mexico City, where he had conducted performances at the Teatro Arbeu. He leaves this week for Havana to conduct for the Bracale company in that city.

## MARTHA PHILLIPS A GIFTED RECITALIST

Swedish Soprano Discloses a Fine Voice and Interpretative Art

Martha Phillips, Soprano. Recital, Aeolian Hall, Afternoon, Dec. 10. Accompanist, Frank La Forge. The Program:

"Piangerò La Sorte Mia," Handel; "Dagen flyr," "Semelle," Peterson Berger; "Wakna! sofver du flicka," Emil Sjögren; "Skogen sofver," Hugo Alfvén; "Tak for dit raad," Grieg; "Le Moulin," Gabriel Pierné; "Guitares et Mandolines," Saint-Saëns; "Lamento," Henri Duparc; "Fantoches," Claude Debussy; "Love Has Wings," Rogers; "Japanese Death Song," E. C. Sharp; "Spooks," "Retreat," "Song of the Open," Frank La Forge.

Mrs. Phillips scored decidedly at her New York début last season and on Monday afternoon her audience received her with extreme cordiality. The voice of the young Swedish soprano is one of the most beautiful on the local concert stage to-day. She gratifies, moreover, by her charming presence and her work manifests her intelligence and musical comprehension. As yet she does not succeed in realizing her best possibilities, for the voice scarcely appears to have been cultivated in a fashion allowing the singer full command of her resources. Greater freedom, concentration and roundness of tone will probably come to her with proper attention to various technicalities of production. The upper register, at times exquisite, seems to have been trained something at the expense of the lower, which often lacks body, color and resonant properties. The upper portion of the medium reveals tones of singular beauty. However, a certain timorousness and want of full control of her vocal means makes itself felt in Mrs. Phillips, sometimes with bad results of intonation. But she will in all likelihood strive for the eradication of her existing faults

and, these surmounted, will take high rank among artists.

She possesses an interpretative sense, as her Scandinavian and French songs proved. She should, nevertheless, have avoided Grieg's "Take Good Heed," which does not suit her style. Her gifts will serve her to even better purpose when she is surer of her vocal effects. However, much of her singing was musically and poetically delightful on Monday, notably Peterson Berger's "Dagen flyr" and Alfvén's "Skogen sofver," which last she gave with such delicate beauty as to win a repetition for it.

Frank La Forge accompanied with his customary virtuosity. H. F. P.

## METROPOLITAN ARTISTS SCORE

Sophie Braslau and May Peterson Heard in Troy

TROY, N. Y., Dec. 7.—Sophie Braslau, contralto of the Metropolitan Opera Company, was substituted for Clarence Whitehill, baritone, who was unable to appear, at the opening concert of the Chromatic Club in Music Hall. Miss Braslau won favor with her artistic work. Her opening number was "O Mio Fernando" from Donizetti's "La Favorita." She sang "La Habanera" from "Carmen" as an encore. Her next group of three songs called for another encore and she gave with vivacity the Irish lyric, "When Love Is Blind." Appreciation of her art in her closing numbers held the audience until she had added "A Golden Day" and a rollicking Spanish Serenade by Guetary.

May Peterson, soprano, was the other concert artist and shared equal honors with Miss Braslau. She sang numbers by Mozart, Caccini, da Capua, Lieurance's "Indian Lullaby," with the old English song, "I've Been Roaming" for an encore. Miss Peterson also sang "Caro Nome" from "Rigoletto" and "Yesterday and To-day," by Spross. She was generous with encores at the conclusion of her programmed numbers and in response to repeated applause appeared and said, "Do you really want to hear me again?" and then, to her own accompaniment, sang Dr. Arne's "Lass with the Delicate Air." Charles Albert Baker was an admirable accompanist. H.



### NEW YORK JOURNAL

"Olive Nevin, a cousin of the composer of the same surname, is a soprano in her own right."

### THE EVENING POST

"Olive Nevin sang with agreeable and well-schooled voice, charming manner and style, and gave much pleasure to her audience."

# OLIVE NEVIN

WINS REMARKABLE SUCCESS

## In her NEW YORK RECITAL

### NEW YORK TIMES

#### Olive Nevin Charms in Song Recital

"Olive Nevin, cousin of the composers, sang with unaffected charm as she declaimed her mother tongue, and her utterance was not less clear in Italian, French, Norwegian and German. The young woman's simple directness, her absence of mannerism—she never once clasped hands or clawed her chest after the tortured style of matinee heroines too numerous to mention—won sincere applause from an audience that filled the house."

### THE TRIBUNE

"Olive Nevin has a voice of much power and beauty."

### THE MORNING TELEGRAPH

"Olive Nevin sang at the Princess Theater. She is an artist that pleases. She sings with natural beauty of tone."

### THE NEW YORK WORLD

"Her voice is fresh and her enunciation excellent, and there was something about her performance that was invigorating. She could be heard often with pleasure."

### THE NEW YORK HERALD

"A large audience enjoyed her singing of old French, Italian and English airs."

"Miss Nevin has a pleasing voice and she sings with temperament and shows skill in characterizing her songs."

### THE SUN

"All her work shows intelligence and admirable feeling."

### THE EVENING MAIL

"The Nevin family is well represented in American music, and now comes Olive Nevin, a singer, quite far above the average. Miss Nevin gave her first New York recital yesterday and showed at once that she has a good voice and knows how to use it. The quality is clear and gives the effect of unlimited volume. She interprets with a nice sense of dramatic and musical values. Her program contained a variety of interesting songs."

### THE GLOBE AND COMMERCIAL ADVERTISER

"Olive Nevin, of the family that has given American music two composers, revealed a good soprano voice which has been carefully trained and which served well as an instrument of expression for a singer of uncommon intelligence and vivacity. She proved herself one of the most promising vocal debutantes of the season. She is sure to be heard here often and with great pleasure."

**OLIVE NEVIN Will Sing at The Playhouse, CHICAGO, January 29, 1918**

Management: MUSIC LEAGUE OF AMERICA, 1 West 34th St., New York

**APPLIES SCIENCE TO VOCAL ART**

Daniel Sullivan Tells How His Medical Knowledge Aids Him in Teaching

Daniel Sullivan, the newest addition to the ranks of prominent vocal teachers who have helped to make New York one of the greatest educational centers for aspiring singers, is a native of Boston. As a very young man he became a pupil of A. Rotli, the coach and friend of Sembrich, Plançon and other celebrities, and at one time he intended to make opera his life work, but his interest in the science of singing led him to adopt medicine as his profession.

A graduate of Harvard University, he specialized in the throat, nose and ear, meanwhile continuing his musical endeavors and when finally he received his University diploma he decided to devote his time and his thorough knowledge to the aid of future singers. In other words he preferred the vocation of a teacher to the practice of a physician.

Mr. Sullivan says his medical and musical education are of almost equal importance in his work as a vocal teacher. How he applies his knowledge of science to his teaching is illustrated by his remarks to a MUSICAL AMERICA representative recently:

"The art of singing is as natural as the art of walking. Very few people walk correctly because of their effort to improve upon nature. Still fewer sing correctly, and while the way one walks is really one's own affair, the manner in



Daniel Sullivan, a New Addition to the Ranks of New York Vocal Instructors

which one sings is of importance to all who are called upon to hear the singing. The fruit of the matter is that one should sing as one speaks—naturally.

"What qualifications must the vocal teacher possess? The two most rarely found—a thorough and sympathetic understanding of the art of singing and a precise knowledge of the mechanics of the human throat. In other words, the vocal teacher must combine in his method the aestheticism of sheer artistry with the positivism of science before he may or can attempt to mould a voice into an artistic whole."

**Kreisler to Appear in Concerts with Kneisel's Former Colleagues**

Fritz Kreisler's recent decision to cancel his contracts for this season will not affect his appearance in chamber music concerts with Messrs. Letz, Svecenski and Willeke, the remaining members of the former Kneisel Quartet, and these will now become his only public appearances during the winter. Three concerts will be given in New York, on Friday evenings, Dec. 21, Feb. 1 and April 5, at Aeolian Hall, and two in Boston, on the afternoons of Dec. 20 and Feb. 11, at

**Margaret Wilson Opens Galveston Concert Season**

GALVESTON, TEX., Nov. 30.—The musical season opened auspiciously last evening with Margaret Woodrow Wilson, soprano, and Mrs. Ross David, pianist, in recital for war relief. Both artists were warmly received by an audience of several thousand. The stage of the City Auditorium formed a fitting background for this patriotic event, decorated in the national and allied flags with tropical plants. An informal reception followed the recital.

V. D. E.

## THE EDITH RUBEL TRIO

AMERICA'S MOST UNIQUE ENSEMBLE  
— ALL AMERICAN —

LATEST PRESS COMMENTS:

The technical difficulties in some of the arrangements were considerable, but the players gave a finished and artistic performance.

—Providence "Journal," Nov. 23.

Trio afforded artistic variety and most intelligent reading, combined with excellent tone and superb taste.

—Lancaster "New Era," Nov. 5.

THIRD BOSTON RECITAL AT JORDAN HALL  
January 17th, 1918

Management: MUSIC LEAGUE OF AMERICA, 1 West 34th Street, New York

They play with true musicianly skill, intelligence and charm.

—Youngstown "Vindicator," Nov. 6.

This trio of musicians, each one an artist, is now recognized as one of the most finished and interesting musical bodies before the public.

—Providence "Eve. Tribune," Nov. 23.

Jordan Hall. Mr. Kreisler's share will be donated by him to the Musicians' Foundation in aid of needy musicians. The program for the first of the New York series will consist of quartets by Mozart, Beethoven and Schubert. The concerts are under the management of Helen Love.

with many of the leading choral organizations throughout New England and elsewhere. Upon their return Mr. and Mrs. Baker will take up their residence in this city. Mrs. Baker will continue with her professional career, also continuing her teaching.

W. H. L.

**Lida Shaw Littlefield, Soprano, Weds**

BOSTON, Dec. 8.—Lida Shaw Littlefield, soprano, and Austin Lathrop Baker, a prominent business man of this city, were married on Dec. 4 at the home of the bride's father, Joseph Wilson Shaw, at Brockton, Mass. The ceremony was performed by Rev. Dr. J. Stanley Durkee of the South Congregational Church, Brockton, where the bride has been soloist for several years. The bride, in addition to her position as church soloist, is a splendid concert and oratorio artist and has appeared with much success

**Singer's Sailor Son Marries "Mermaid"**

HASTINGS-ON-HUDSON, N. Y., Dec. 5.—Announcement was made recently by Mr. and Mrs. Henry J. Bauer of the marriage of their daughter, Dorothy Edna Bauer to Herbert Lake Waterous. Mr. Waterous, who is in the United States Naval Reserve, is the son of Herbert Waterous, the well-known bass, and Mrs. Waterous, known on the stage as Jayne Herbert. The bride claimed public attention several years ago by swimming across the Hudson from Nyack to Philipse Manor during a severe thunderstorm.

## FRED O. RENARD TO MANAGE TOURS OF SEVERAL CONCERT ARTISTS

**Former Manager of Anna Case  
Severs Connections With Metropolitan Musical Bureau—  
Vera Curtis, Eleanor Spencer and Louis Shenk Under His Direction**

Fred O. Renard is this season managing the tours of Vera Curtis, soprano of the Metropolitan Opera Company; Eleanor Spencer, the American pianist, and Louis Shenk, baritone, and will probably handle several other artists.

It became known some weeks ago in musical circles that Mr. Renard, who, from the very beginning of her career, acted as sole manager of Anna Case, had severed his connection with the Metropolitan Musical Bureau, of which F. C. Coppicus is owner and proprietor, with which he became associated last season as traveling representative when Miss Case's management was taken over by this bureau. He has yielded to the advice of his physician to refrain at the present time from work which called for traveling. It is understood that Mr. Renard retains a certain financial interest in Miss Case's concert business and that his intense interest in her success remains the same as ever before. He will no doubt, as hitherto, act as her principal advisor. The contract made last summer for Miss Case's appearance in motion pictures was also concluded through his efforts.

Speaking on the subject of building a career for a concert artist, Mr. Renard said to a MUSICAL AMERICA representative recently:

"The making of a name for a fully developed artist of merit, if backed with reasonable financial resources, is, with knowledge of the business, perhaps not such an extraordinary task. To do so from the very beginning without financial backing, no matter how great the natural gifts may be, is another matter. To build a singer from a small fee to a fee that you must write in four figures is difficult. It required study of human nature, persistency, judgment and the utmost care to avoid the numerous pitfalls that lurk in the path of every singer or artist." Mr. Renard aimed at the very top, using every dollar that he could command, every incident, every success, every new opportunity, bringing them to the attention of the buyers of concert artists throughout the country. He boasts of having never used the services of a press agent.

New York he left to its own devices. He built Miss Case's out-of-town business, by far the most profitable, and waited to give a New York recital until he was reasonably certain that she could fill Carnegie Hall, which she did at her



Fred O. Renard, New York Musical Manager

first recital in this city in October, 1916. He had faith in Anna Case and, together with his wife, her teacher, gave her the necessary encouragement.

It is learned that Mr. Renard's health has improved and that he will again take an active part in the New York managerial field.

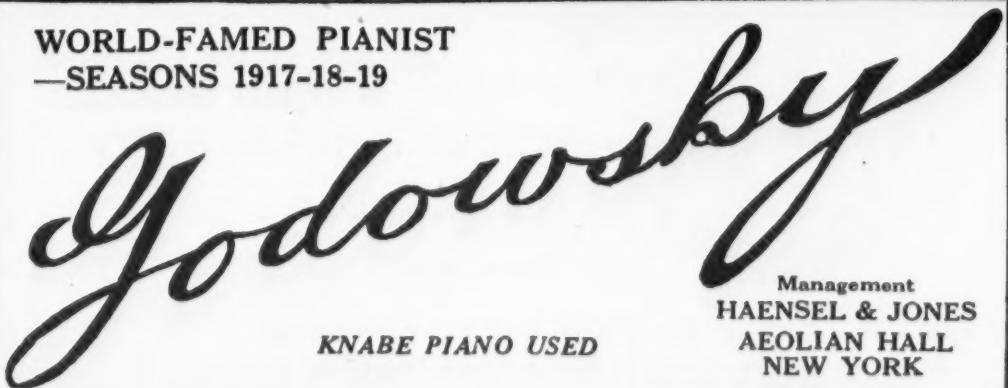
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## Triumphs

IN

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Raisa as VALENTINA in "Les Huguenots" © Victor Georg

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AUDITORIUM THEATRE, CHICAGO

Chicago Symphony Opens Season in  
Madison, Wis.

MADISON, WIS., Nov. 23.—The Chicago Symphony Orchestra gave its first concert of the season in Madison on Nov. 20. It was not nearly so well attended as it should have been. The program included the "Pastoral" Symphony of Beethoven, Sibelius's "Finlandia," Bizet's "Patrie," Debussy's "L'Après Midi d'une Faune" and numbers by Delius and Chadwick.

Although many of the most efficient members of the University of Wisconsin First Regimental Band have been called to the colors, the band is working hard under the direction of Major Saugstad and has already given two excellent popular concerts.

A. VON S.

"Romantic Overture," by W. M. Hawkins, Played by Strand Orchestra

Prominent on the program of the Strand Symphony Orchestra at its concert on Dec. 7 was "A Romantic Overture," by Warner M. Hawkins. Mr. Hawkins is a native of New York and was a pupil of MacDowell. The number is written in conventional form, the opening theme being rugged in character and the secondary theme suave and graceful. The orchestration is good. The work was well received by the audience.

### TWO CONCERTS IN ERIE, PA.

Elman's Local Début and Altschuler's Visit Please Music-Lovers

ERIE, PA., Dec. 5.—Mischa Elman, the violinist, made his first appearance in Erie on Nov. 30 under the local management of S. Gwendolyn Leo. He created a decidedly favorable impression and was recalled many times. He was admirably accompanied by Philip Gordon.

On Dec. 1 the Russian Symphony Orchestra, Modest Altschuler, conductor, gave a matinée concert at the Park Opera House under the local management of Mrs. Eva McCoy. The soloists were Caroline Cone-Baldwin, pianist, who offered the Grieg A Minor Concerto; Jacob Gegna, violinist, who played the Paganini Concerto, and Bernard Altschuler, who was heard in a group of short solos. The Erie Community Chorus, numbering 100 voices and conducted by H. B. Vincent, sang two folk-songs and Eaton Fanning's "Daybreak," accompanied by the orchestra. The orchestra played Tschaikowsky's "Pathétique" Symphony, Russian Soldier Songs and John Powell's "Banjo Picker."

The program closed with "Hymns of the Allied Nations," in which the audience joined, standing.

E. M.

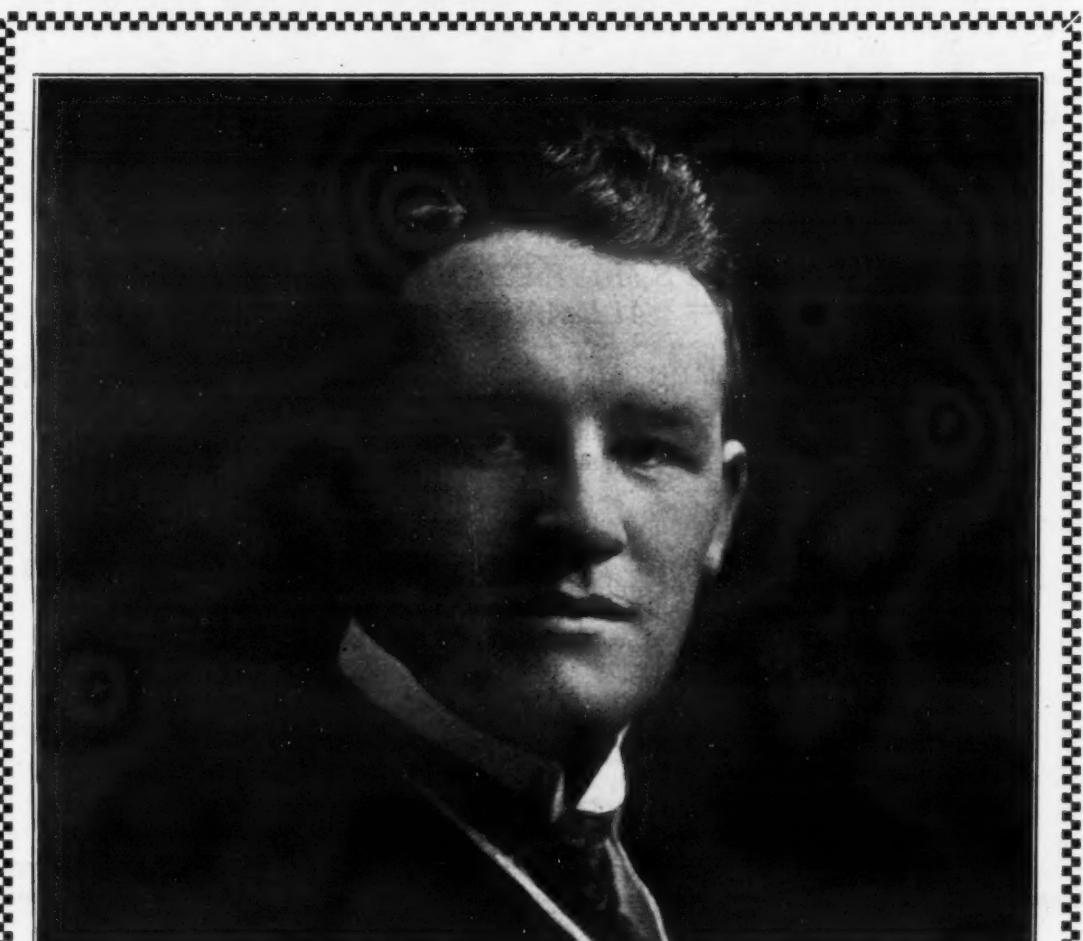
## ESTER FERRABINI

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THEO KARLE  
TENOR

Mr. Karle has selected  
"The Magic of Your Eyes,"  
by Arthur A. Penn, for  
his concert programs  
Season 1917-1918.

## SHREVEPORT GIVES BIG AUDIENCES TO FIRST GRAND OPERA SEASON

**S**HREVEPORT, LA., Dec. 7.—An audience that packed the Coliseum to the roof welcomed the recent appearance here of the Chicago Grand Opera Association, and curtain calls galore for the principals at the end of every act showed the appreciation of the audience.

Despite her recent severe accident at Fort Worth, when a string of electric lights used in the illusion scene in the first act fell from a considerable height, burning her side and arm, Mme. Melba showed no trace of her recent severe trial, either in her singing or in the marvelous interpretation of her favorite rôle.

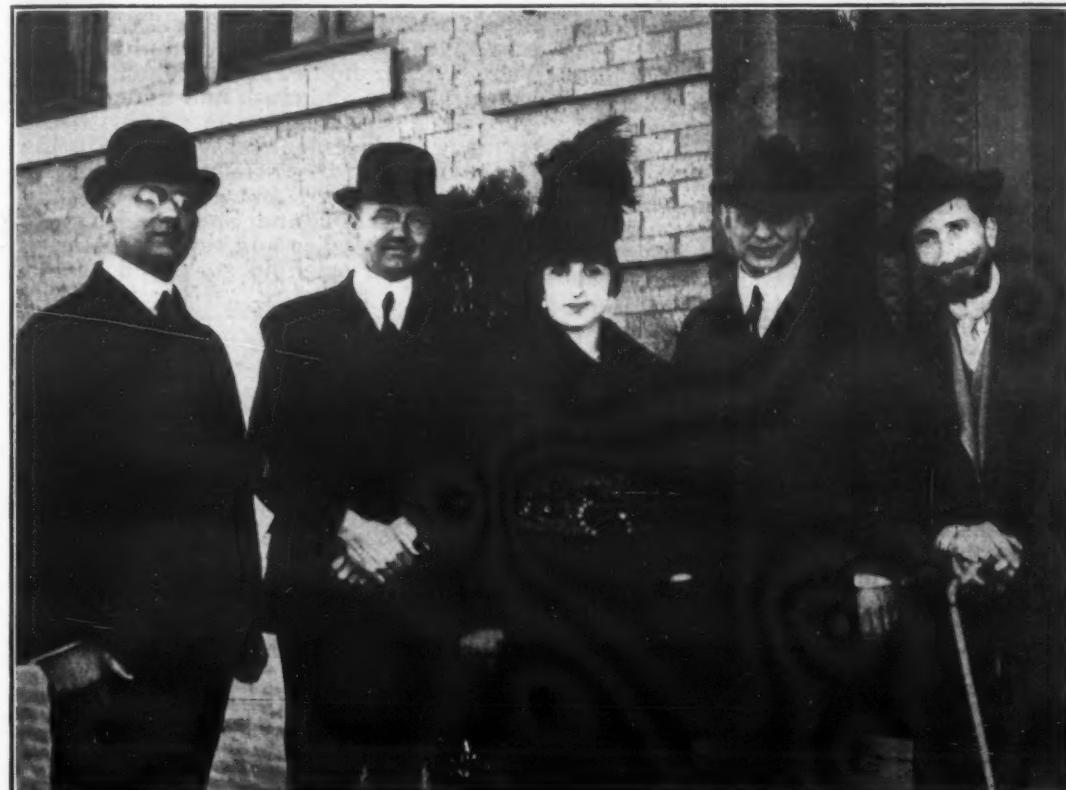
Had Lucien Muratore sung nothing more than the passionate cavatina, "Salut Demeure," in the second act, it would have been sufficient to proclaim him one of the fine artists of the age. Gustave Huberdeau as *Mephistopheles* displayed a magnificent voice of rare power. *Valentine* was admirably portrayed by the remarkable French baritone, Alfred Maguenant. Jeska Schwartz, the gifted young American contralto, made a delightful *Siebel*.

It is hard to determine which night drew the greatest audience to the Coliseum to witness "Faust" and "Lucia di Lammermoor," with an all-star cast in each opera. Mme. Galli-Curci as *Lucia* was welcomed by an up roar of frantic applause that was almost hysterical. The audience finally consented to quiet down after Mme. Galli-Curci had responded to her eighteenth curtain call.

In the selection of Giulio Crimi, the Italian tenor, in the rôle of *Edgardo*, as an artistic partner for Mme. Galli-Curci, Director Campanini proved his usual rare

discretion. Director Campanini's conducting and the playing of his men was the essence of perfection.

cal comedy, which only a few short years ago, with semi-occasional exceptions, was the staple dish upon the musical menu of the city, to grand opera with a cast composed of the finest artists of the world. Honor for bringing such a musical feast to Shreveport is due to the untiring efforts of Mrs. F. O. Flood, president, and the directors of the Shreveport Musical Fes-



Left to Right: H. M. Johnson, Representative of the Chicago Grand Opera Association; E. H. R. Flood, Representative of "Musical America"; Mme. Amelita Galli-Curci; A. E. Shaw, Manager for Chicago Grand Opera Association; Luigi Curci

In the presentation of the Chicago Grand Opera, Shreveport has taken a long step forward. It is a far cry from musi-

tival Association, as well as the financial guarantors of the project.

E. H. R. F.

Begin Community Work in Johnson and Endicott, N. Y.

BINGHAMTON, N. Y., Dec. 5.—Director Albert has started his fall community chorus work in Johnson City and Endicott. Two programs have already been given in each place on Sunday afternoons and, according to their plan, have pre-

sented singers from the community itself who have shown ability. The success of this kind of work, which was started as an experiment at the time of John C. Freund's visit last year, has been proved, and at the start of the new season a larger and better equipped community chorus is eagerly awaiting the call to rehearsal. It is announced that no long

work will be presented this season, but that the choruses will study short and well-known numbers, so that it can appear oftener in public. New York and Boston artists will be brought to assist whenever it is thought desirable by the director. The practice of employing singers will be adhered to as far as possible.

J. A. S.

## SHATTUCK Scores as SOLOIST with CHICAGO SYMPHONY ORCHESTRA Under Frederick A. Stock

Plays PALMGREN CONCERTO "The River" for first time in America in CHICAGO—MILWAUKEE—DETROIT

### CHICAGO

Nov. 30th and Dec. 1

#### Frederick Donaghey, in Chicago Tribune:

"Arthur Shattuck, who called Mr. Stock's attention to the work, played the part for the piano, and did so in the spirit of the writing, with fine consideration for the ensemble, and small regard for the fact that he was a featured visitor. The refinement, good taste, and musical feeling of his style were as whenever he plays."

#### Karleton Hackett, in Evening Post:

"Mr. Shattuck is an artist and a man for whom I have the sincerest admiration, but I could not get excited over the music of this Finnish composer, tho I applaud Mr. Shattuck for having the self-abnegation to sacrifice himself on the altar of art. Very likely Mr. Shattuck will berate me soundly and insist that the music of this concerto is not only beautiful but significant. It may be so. He played it excellently and so did the orchestra."

#### Henriette Weber, in Chicago Examiner:

"Arthur Shattuck, one of the pianists of whom America is justly proud, gave a splendid interpretation of a piano concerto by Selim Palmgren. \* \* \* It is far removed from the stereotyped conception of the concerto as a showy concert piece. Here the solo instrument seemed but an integral part of the whole, which Mr. Shattuck knew how to gage to just the right degree, making the performance one of extreme artistic excellence."

### MILWAUKEE

William L. Jaffe, in Milwaukee Free Press:

Shattuck Is at His Best in New Numbers

Pianist is Well Supported by Chicago Symphony Orchestra,—Encores are Many

"In Arthur Shattuck Palmgren's composition found an ideal interpreter. His faultless, brilliant technique, his strongly pronounced rhythmical sense and his splendid musicianship, together with the fine support given him by the orchestra, made the performance a notable one. The audience was in its most responsive mood and showered Mr. Shattuck with well-deserved applause."

Secretary, MARGARET RICE, 325 Oakland Ave., Milwaukee  
STEINWAY PIANO

#### Milwaukee Sentinel:

#### Shattuck Wins Concert Laurels

"Mr. Shattuck possesses all of the elements necessary to making him a pianist of the first rank, which enviable position he has attained in a remarkably short space of time. He has fine musical insight, feeling, imagination and a delicacy of perception. \* \* \* Mr. Shattuck in playing it and thereby more or less subordinating his instrument to the general effect proved himself a gentleman of courage of his convictions. His conception and rendition were beautiful, showing thought and a complete command of the technique necessary to the consummating of so difficult a number."

#### Phrasing Is Clean-cut.

"His phrasing is clean-cut and there is a clarity of tone which the pedals are never permitted to blur, an achievement not always to be noted in pianists. Mr. Shattuck did full justice to it. Mr. Shattuck received an ovation."

### DETROIT

Oct. 29th

#### Detroit News:

"The concert by the Chicago Symphony Orchestra with Arthur Shattuck as soloist, proved one of the most artistic events of the season. Mr. Shattuck has a most attractive personality, and he dominates the keyboard in an authoritative manner. His touch is crisp and masterful, and he displays remarkable technical virtuosity. He played the work with the force it demanded, phrased with fine art and imbued it with a most satisfying distinction."

#### N. J. Corey, in Detroit Saturday Night:

"Mr. Shattuck, in spite of indisposition that would have driven many players from the platform, passed through what turned out to be an ordeal for him, in splendid style. The Rachmaninoff Concerto he conceives in the same manner as did its composer when playing in this country, as a seriously thought out musical composition existing for its own sake, rather than as a means of exploiting the virtuoso. It is one of the most beautiful of modern concertos, filled with imagination, as well as passages of sportive fancy. Mr. Shattuck enters into its various moods with resourceful energy and fire, and plays in a manner that shows that he is thoroughly at one with the thought of the composer. Power, thought, emotion and beauty of sound all reveal themselves in turn, and Mr. Shattuck easily figures as one of the best pianists now before the public. A storm of applause brought him to the platform five times."

## ALBANY MENDELSSOHN CLUB OPENS ITS SEASON

Several Members in Uniform Add a Patriotic Touch—Torpade and La Bonte Soloists

ALBANY, N. Y., Dec. 7.—The first season concert of the Mendelssohn Club last night in the auditorium of the State Educational Building brought out a large audience of music patrons. The soloists were Henri La Bonte, tenor, and Greta Torpade, Swedish soprano. The club numbers covered a wide field of musical effort and illustrated the vocal capacity of the singers, led by Dr. Frank Sill Rogers, conductor. One of the most effective numbers was the "Pizzicati Serenade" of Storch, in which an incidental quartet, comprising Howard Smith, Edgar Van Olinda, Edward L. Kellogg and Harold T. Cooper, carried the burden of the song. A strong appeal was made in Burleigh's Negro Spiritual "Deep River," the choral arrangement being its first presentation by a chorus.

A military touch was given by several singers in uniform and the national anthem was the prelude. The patriotic spirit was aroused by "My Boy," by Huhn, with Frank G. Russo, baritone, as soloist, and "America" was the fitting encore. Mr. Russo was also heard to excellent advantage in the obbligato solo, "Lass o' Mine," with the club. Other club numbers were the Foote setting of Taylor's "Bedouin Song," Spross's "De Little Sunflower Coon," "When Love Is Done," by Crowley, and the Liszt arrangement of the Schubert "Great Is Jehovah," with Mr. La Bonte as the soloist, and "The Minstrel" of Kern, with Miss Torpade as soloist.

Mr. La Bonte's solo number was the aria, "Che Gelida Manina" from "La Bohème," followed by a group of songs. Miss Torpade sang the "Polonaise" from "Mignon" and two Buzzi-Pecchia numbers. Her encore was "Carry Me Back to Ole Virginny." Both artists were warmly applauded. Harry Alan Russell was a capable accompanist for both club and soloists.

Grace Kerns will appear in a recital in Philadelphia on Jan. 10 with the Fortnightly Club of that city.

OVATIONS  
CAPACITY HOUSES



Photo by Moffett

## PHILHARMONIC HEARD IN NOTABLE CONCERT

Fine Program Superbly Read  
by Stransky—Stiles a Rich-Voiced Aide

New York Philharmonic Orchestra, Conductor, Josef Stransky. Concert, Carnegie Hall, Evening, Dec. 6. Soloist, Vernon Stiles, Tenor. The Program:

*Overture, "Don Giovanni" (Busoni Ending), Symphony in C Major, "Jupiter," Mozart; The Twenty-third Psalm, for Tenor and Orchestra (first performance with orchestra in America), Liszt, Vernon Stiles; "Rondes de Printemps," Debussy; "The Sorcerer's Apprentice," Scherzo, After a Ballad of Goethe, Dukas; Walther's Prize Song from "Die Meistersinger," Wagner, Vernon Stiles; Fantasy, "Romeo and Juliet," Tschai-kowsky.*

Few even of the Philharmonic programs furnish such a profusion of riches as did last week's. For this reason it is difficult to signalize the "feature" of the Thursday evening concert—a concert in itself a shining "feature" among the orchestral functions of the season. There was of that which suited all tastes—the exaltedly classic, the romantically poetic and intense, the witcheries of a fulgent impressionism, the highly spiced witticism of the Parisian modernist. And if Mr. Stransky surpassed himself in assembling this extraordinarily comprehensive list, he did as much in his presentation of the music. The audience was what might have been expected in view of the extraordinary opulence and fascination of the program. It may or may not signify that the evening's greatest applause—barring that accorded the soloist—followed the andante of the "Jupiter" Symphony. However, the gibes against Mr. Stransky and Philharmonic

audiences for their "indifference" to the classicists being still of verdant memory, such incidents count.

The "Don Giovanni" Overture was played with admirable continence and dignity. But it needs no meticulous purist to balk at the concert ending Busoni has supplied. Admirably written and in the Mozartean style as far as outward appearances go, it protrudes from the main body of the overture like the proverbial sore thumb. Wagner in his "Iphigenia in Tauris" arrangement left the best example of how this sort of thing should be done.

Mr. Stransky gave a reading of the "Jupiter" Symphony exquisitely molded, fluid, superfine in color, sensitive in phrasing—a reading that united tasteful reserve with deepest poetic appreciation, one that took cognizance of every necessary play of light and shade, of subtle contrasts of instrumental choirs, rhythmic delicacy, luminosities of counterpoint. He revealed the lofty, god-like grace of the first movement, but surpassed even that achievement in the second, which is perhaps at once the most celestial and human page Mozart ever wrote, and in which he reaches forward to touch hands with Chopin and Brahms. The stupendous fugued finale has seldom sounded so purely musical. One will earnestly desire a repetition of this symphony during the season.

Liszt's setting of the Twenty-third Psalm may not rank with the greatest of his works. It is, nevertheless, heart-felt music and of a very tender beauty, music truly and suggestively informed with the serene spirit of the psalm, even when somewhat diffuse and repetitive. The original being merely for harp and organ, Mr. Stransky orchestrated it with a richness, a variety and a skill that not even Liszt could have surpassed.

Mr. Stiles, in military khaki, sang the psalm with that appealingly beautiful tenor which is his and completely captivated his listeners. Perhaps less exaggeration of sentiment in certain places would have benefited his style, but, on the whole, the quality of his tones sufficed to condone such lapses. Later he sang the "Prize Song" in an English version and demonstrated the perfect feasibility of Wagner in English.

Of the remaining numbers, there need be mention only of Debussy's "Rondes de Printemps," its composer's loveliest

orchestral work beside "L'Après-midi," a conception of truly vernal freshness, life and purity. It could unquestionably be made as popular as the "Faun" if conductors cultivated it a little more frequently and played it as well as Mr. Stransky did last week. H. F. P.

### Saturday Evening's Concert

Mr. Stransky devoted the second of the Philharmonic's popular Saturday evening functions to French music, though scarcely to the choicest samples of it. The program did not suffice to make folks brave the rain and slush and the audience contrasted significantly in size with the ordinary Philharmonic assemblage. Louis Graveure was the soloist, contributing "Vision Fugitive" and some songs by Franck, Koechlin and Saint-Saëns. He was in superb voice and sang the Massenet aria with splendid style and beauty of tone and phrasing. After the short songs he won insistent recalls. In these Francis Moore played his piano accompaniments skilfully.

The best orchestral numbers of the evening were Debussy's Nocturnes "Nuages" and "Fêtes" and the Saint-Saëns "Phaeton." Besides, there were heard Godard's superficial and mortally tiresome "Oriental Symphony"—in reality a misnamed suite—the "Carnaval Romain" Overture and Massenet's "Scènes Alsaciennes." Though their performance left nothing to be desired, the nature of the divers offerings made the concert a good deal of a bore.

H. F. P.

### ZIMBALIST AT METROPOLITAN

Wins Triumph at Sunday Concert—  
Braslaw and Kingston Acclaimed

Efrem Zimbalist was the "guest" soloist at the Metropolitan Opera Company's fourth Sunday evening concert of the season on Dec. 9. The Russian violin virtuoso was a potent attraction and was persistently and ardently applauded by the huge audience. The opera artists were Sophie Braslaw, contralto, and Morgan Kingston, tenor. The orchestra, under Richard Hageman's baton, contributed Berlioz's inane "Carnaval Romain" Overture, Massenet's "Scènes Napolitaines" and Ponchielli's "Dance of the Hours." Mr. Hageman again showed himself to be a conductor of exceptional attainments.

Mr. Zimbalist's first offering was the Paganini-Wilhelmj Concerto in D. His interpretation of this tedious work called

forth a storm of applause and the soloist was compelled to add several encores. A group of shorter numbers by Cottinet, Zimbalist and Sarasate were also played with great refinement, polish and technical mastery, gaining Mr. Zimbalist another ovation. Miss Braslaw was in splendid voice. She evoked a veritable furor after her final scheduled solo, "Eili, Eili," sung in Yiddish. This number she sang with deep feeling, her voice taking on glorious shades of expressive color. The contralto's other offerings were an aria from "Favorita" and songs by Leoni, Thomas Brown and Guetary. Mr. Kingston's splendid singing of "Ridi Pagliacci"—his first offering—thrilled the house and earned him seven or eight recalls. He won favor later in some sentimental bits by Tosti, E. M. Grant and Arthur Sullivan. Samuel Chotzinoff accompanied Mr. Zimbalist and Alessandro Scuri acted in the same capacity for the vocal artists. B. R.

### N. Y. SYMPHONY IN BROOKLYN

Damrosch Forces Play the "Pathétique"—  
—Mme. Homer the Soloist

The New York Symphony Society, conducted by Walter Damrosch, played to a crowded house at the Brooklyn Academy of Music on Saturday afternoon, Dec. 8. As he generally does, Mr. Damrosch added to the enjoyment of his audience by explaining the meaning and construction of the symphony to be played, and in this case he made the Tschaikovsky "Symphony Pathétique" of peculiar interest by relating his own personal friendship with the Russian composer. The symphony was played with splendid finish and sympathy, the final movement, depicting the awful despair and pessimism of the Russian people, being charged with feeling startling in its intensity.

Louise Homer, looking very beautiful and younger than ever, was the soloist of the afternoon. She sang several enjoyable selections, closing with a patriotic song which she gave at a New York recital recently: "The Red Cross Spirit Speaks," by Horatio Parker, words by John H. Finley. At her request, Mr. Damrosch read the words with eloquent expression before she sang them. The orchestral program found a happy final number in a nautical overture by Mackenzie, "Britannia," which was played with spirit. A. T. S.

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Cesar Franck  
Fantasy "Francesca da Rimini"  
Tschalkowsky  
In the Orient (Two Symphonic  
Sketches) (First Time)  
Arthur Hartmann  
Irish Rhapsody....Victor Herbert  
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and

## SUE HARVARD

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## ECHOES OF MUSIC ABROAD

Six o'Clock Concerts for London's Philharmonic Society in Its 106th Season—Paris Opéra Comique to Restore "Orpheus" to the Tenors—English Critic Taken to Task by Colleague for Advocating that Purcell and Palestrina Should Take the Places of Bach and Beethoven in Music Study—Director Gheusi Discovers a Strong Novelty for the Opéra Comique in Salvayre's "Sainte Geneviève"—The Violinist's Real Battle-horse Discovered by an English Printer—Sir Henry Wood Conducts First Performance in England of Kastalsky's Monumental "Requiem for the Fallen Heroes of the Allied Armies"—A "Verlaine to Music" Recital to London

THE London Philharmonic Society has just entered upon the 106th year of its activities. Only six concerts are to be given this season, according to present plans, and in view of the ever-present possibility of having visitors from the air at night the concerts will begin at six o'clock instead of eight.

Sir Thomas Beecham is the society's conductor for a second season. Under his baton the orchestra played at its opening concert the Overture to Prince Igor, Mozart's G Minor Symphony, Granville Bantock's "Fifine at the Fair," Chabrier's "España" and Claude Debussy's "Clair de Lune," as orchestrated by the younger Eugene Goossens. The assisting pianist was Arthur de Greef, foremost of Belgian pianists, who played the solo part in César Franck's "Variations Symphoniques."

\* \* \*

IT was Marthe Chenal who was chosen to impersonate the Maid of Orleans in the deferred production of Raymond Roze's "Jeanne d'Arc" at the Paris Opéra for the benefit of the Franco-British Red Cross. This artist, recognized as the foremost dramatic soprano in France to-day, was to have joined Director Campanini's forces in Chicago this season, but finally decided that she preferred to remain in her home country for the present.

Paul Franz, the Opéra's leading tenor, was cast for the rôle of Dunois, Marc Delmas for that of Jacques d'Arc and Jean Noté, the baritone, who spent half of one season at the Metropolitan, for that of the Duc de Bourgogne.

Mlle. Chenal is to have the name part also of "Pénélope" in the Opéra Comique's deferred première of the Odyssean opera Gabriel Fauré wrote for Lucienne Bréval.

\* \* \*

WHEN "Orpheus" is revived at the Opéra Comique this winter the name part will revert to a tenor, and thus, as *Le Théâtre et la Musique* observes, the real "Orpheus" of Gluck will be heard and not that of the Germans, "so unfortunately installed in France by the admirable Pauline Viardot, who by her lyric genius caused her audiences to forget the absurdity of the evil travesty." Paris, therefore, is to hear once more, "after more than a century of heresy, the masculine plaint of *Orpheus* and the sacred accents of his virile grief."

But what are the contraltos going to say to losing this favorite prima donna rôle of theirs to the already well supplied tenors, when star rôles are so few and far between for them?

\* \* \*

WHEN a music critic complains in the London *Evening Post* that in England "it has always been Bach and Beethoven for study instead of, let us say, Purcell and Palestrina," he opens up once more the whole question of what attitude should be taken toward the music of enemy countries.

And promptly he is taken to task by one of the most patriotic of British periodicals, which says: "That British musicians should hold the name of Purcell in veneration goes without saying, as also that Palestrina, though an alien, should also be known to them, but we quite fail to see how either of them can take the place of Bach or Beethoven. Palestrina was wonderfully devotional, but so was Bach. Is there any more moving work of its kind than the 'St. Matthew' Passion'? Purcell also is fully entitled to be regarded as one of our greatest composers, but is there anything of his which ought to or can supersede the Beethoven Sonatas?"

England found herself three years ago face to face with the problem that is causing so much agitation in this country at present, and the same point of view taken by London *Musical News* is commended to the attention of the extremists here who would exclude even the classics from our concert programs because the composer happened to be born in German or Austrian territory:

"If we hastily come to the conclusion that because modern Germany has proved herself unworthy of the respect of civilized nations our duty is to ban Beethoven's Symphonies, then, *ipso facto*, we condemn our own musical taste and perception. If it be argued that we made a mistake in the past, then it can be retorted that logically it may be we are making a mistake now.

"It is not as if by banning the German

dans mon cœur," made by Debussy and Florent Schmitt; of "La lune blanche," made by Ernest Chausson and Reynaldo Hahn, and of "Le ciel est pardessus le toit," made by Fauré and Dédodat de Séverac.

\* \* \*

A LONDON printer recently improved upon a reviewer's report of a concert by making it say that Louis Godowsky, a London violinist, played Saint-

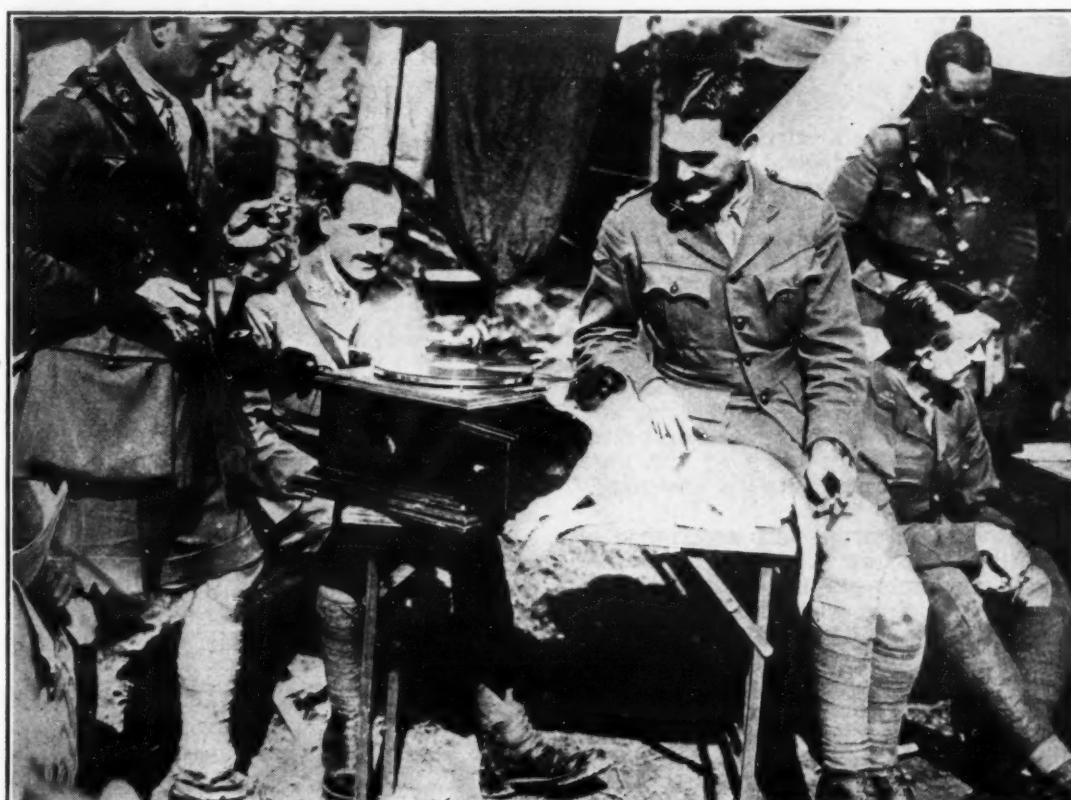


Photo by Underwood & Underwood

### Canned Music for Tank Officers

The above official photograph shows a scene at the camp of British Tank officers, or men of the "Iron Cavalry," as they are called, listening to a happy tune from a talking-machine

classics we can help win the war or can punish Germany; in such a case there might be something to be said for it but, as it is, Hindenburg is supremely indifferent about our musical action, and if there be any question of punishment, then that falls on ourselves. Supposing that Germany decided to do without Shakespeare, what else should we say but that the loss was Germany's, and that we had here another proof of how low she had sunk in the scale of humanity? Germany is not so foolish. On the contrary, she holds more closely to Shakespeare than ever, averring that he is far too great for such a nation as the English. There, *mutatis mutandis*, is our case as to Bach and Beethoven."

\* \* \*

A NEW French opera that throws events of to-day into "poignant and grandiose relief" is the "Sainte-Geneviève" of Gaston Salvayre, based on a poem by M. Aderer, which Director Gheusi has decided to stage at the Paris Opéra Comique this season. Completed just a few days before the composer's death, it is said to be a powerful work and one well adapted for a national gala celebration. It will probably be produced first on a scale of large dimensions for a national fête and then be brought to the Opéra Comique to be housed there. The creators of the principal rôles have already been chosen from the Opéra Comique forces.

\* \* \*

ONE of the most unusual programs, and at the same time one of the most effective in performance, heard in London this season was the "Verlaine to Music" lecture-recital given the other day by Edwin Evans and Olga Haley. The different manner in which the same Verlaine poems have appealed to more than one of the modern French composers was illustrated by placing side by side the settings of "Green," made by Gabriel Fauré and Claude Debussy; of "Il pleure

takes on a brightness of color in keeping with the glorification of the dead heroes."

It was written, of course, before the United States went into the war, so that no special numbers are devoted to this country. But the three broad religious categories—the Orthodox Greek, the Roman Catholic and the Episcopal Church—satisfactorily cover the whole Alliance as it now stands.

While such a polyglot performance as the composer had originally in view is impracticable in war time, the difficulties of constructing a work suitable for production in any individual country of the Alliance has been met by setting the Latin text of the Requiem Office with certain additions intended for various national groups which serve as links between Russians and French, Serbians and English, and so on. For example, in the opening number of the work, after the sounding of the funeral knell there is a bass solo, with alternative English and Italian text, which is a solemn invocation beginning, "Brothers, recall to memory our dear departed heroic sons of the great Alliance." This soon merges into the chorus "Requiem aeternam," which may be sung in English or Latin. When the Russian choir takes up the chorus it does so in the beautiful words of the Burial Service of the Orthodox Church: "Lord, give rest to these Thy warriors in a place of verdure and light."

The "Kyrie Eleison" has a middle section headed "Chant Serbe." The "Rex Tremende" is intended to be sung alternately by the Russian and the Roman Catholic choirs. The words "Justa judex" are given to the solo bass, and then the Russian singers introduce a gentler mood: "With our lamentations, mingle now the eternal song Alleluia." At the close of this number the funeral knell rings out once more before the music dies very quietly away.

And so on it goes until the first orchestral interlude brings soft and distant music borne from the quarters of the Japanese troops. An especially fine number is the "Sanctus" that follows. The Roman Catholic choir begins with "Sanctus, Sanctus," and after a great climax on "Hosanna in Excelsis" the Serbians continue in a more tranquil mood with the "Benedictus," which is apparently based on a Serb chant. Then the Russians take up the "Hosanna" and carry it to a triumphant climax, which quickly subsides, leaving only the bass voices—the voices of the dead warriors—which answer, *da lontano*, over the funeral knell sounded by the gong accompanied softly by piano and harp. The "Agnus Dei" is intended entirely for the Serbian singers.

There is a second orchestral interlude, in which male voices take part, intoning through half-closed lips the Hymn to Indra, the Hindu god of the firmament, and the final section leads up to a glowing apotheosis.

Should the revolutionary developments in Russia, unforeseen when the work was written, eventually debar the Russians from participation in a requiem for the soldiers of the Allied Armies, Kastalsky will perform have to view his gigantic work as nothing but a monumental heap of meaningless notes.

\* \* \*

WHEN a violinist wants to put a concerto on the program of a recital he can make the piano take the place of the orchestra, but we do not hear of concert pianists putting concertos on their recital programs and calling upon a second piano to do duty for the orchestra. An interesting experiment was tried in London the other evening, however, when Adela Hamaton, a pianist, played Tschaikowsky's B-flat minor concerto with an organ substituting for the orchestra. The concert was given at Aeolian Hall, and the organ in that hall is said to be capable of much more faithful imitation of purely orchestral effects than the usual instrument of its classification.

\* \* \*

During the absence in this country of Emile Merle Forrest, who is here to be the Chicago Opera Company's stage director, Leo Devaux will act as *régisseur-général* of the Paris Opera. M. Devaux was formerly stage manager of the Boston Opera Company.

J. L. H.

### McCormack Sings to Capacity House in Brooklyn

The Brooklyn Academy of Music was crowded to capacity on the evening of Dec. 2 to hear John McCormack. The tenor gave a program which included French and English songs and scored with a group of Irish songs. He was assisted by André Polah, violinist, and accompanied by Edwin Schneider.

A. T. S.

## ORATORIO SOCIETY IN 'CHILDREN'S CRUSADE'

### Concert Signalizes Return of Walter Damrosch to the Conductorship

Heading the program "In Honor of Belgium," Walter Damrosch effected his return to the conductorship of the Oratorio Society of New York on Wednesday evening, Dec. 5, at Carnegie Hall. The occasion was a festive one, our "Stars and Stripes" intertwined with

### Activities

of the

## ZOELLNER QUARTET



Oct. 15—Frederick, Md.  
Oct. 17—Wooster, O. (Second appearance.)  
Oct. 18—Goshen, Ind.  
Oct. 19—Frankfort, Ind.  
Oct. 20—Kenosha, Wis. (Second appearance.)  
Oct. 21—Sinsinawa, Wis. (Fifth appearance.)  
Oct. 23—Mt. Vernon, Ia. (Third appearance.)  
Oct. 24—LaCrosse, Wis. (Second appearance.)  
Oct. 25—Owatona, Minn. Afternoon.  
Oct. 25—Faribault, Minn. Evening. (Fifth appearance.)  
Oct. 26—St. Cloud, Minn. (Second appearance.)  
Oct. 27—Collegeville, Minn.  
Oct. 29—Grand Forks, N. D. (Third appearance.)  
Oct. 30—Minot, N. D.  
Oct. 31—Moorhead, Minn. (Third appearance.)  
Nov. 1—Huron, S. D. (Third appearance.)  
Nov. 2—Brookings, S. D. (Second appearance.)  
Nov. 3—Minneapolis, Minn.  
Nov. 4—Minneapolis, Minn.  
Nov. 5—Fargo, N. D. (Fifth appearance.)  
Nov. 6—Madison, Wis.  
Nov. 7—Kalamazoo, Mich.  
Nov. 9—St. Marys of the Woods, Ind. (Second appearance.)  
Nov. 10—St. Louis, Mo.  
Nov. 12—Columbia, Mo.  
Nov. 13—Fayette, Mo.  
Nov. 16—Grinnell, Ia. (Third appearance.)  
Nov. 19—Onawa, Ia.  
Nov. 23—Vermillion, S. D. (Fifth appearance.)  
Nov. 24—Sioux City, Ia. (Fourth appearance.)  
Nov. 26—Waverly, Ia.  
Nov. 27—Cedar Rapids, Ia. (Second appearance.)  
Nov. 29—Springfield, Mo.  
Dec. 4—Ft. Scott, Kan. (Second appearance.)  
Dec. 7—Evergreen, Ala. (Second appearance.)  
Dec. 8—Montgomery, Ala. (Second appearance.)  
Dec. 10—Birmingham, Ala. (Third appearance.)  
Dec. 11—Bowling Green, Ky.  
Dec. 13—Huntington, W. Va. (Fourth appearance.)  
Dec. 17—Brooklyn, N. Y.  
Jan. 3—Brooklyn, N. Y.  
Jan. 4—Boston, Mass.  
Jan. 6—New York Recital.  
Jan. 12—Lawrenceville, N. J. (Fourth appearance.)  
Jan. 14—Saratoga Springs, N. Y.  
Jan. 15—Genesee, N. Y.  
Jan. 16—Battle Creek, Mich.  
Jan. 17—Valparaiso, Ind.  
Jan. 18—Janesville, Wis., etc., etc., etc.

Other engagements to be filled: St. Paul, Minn. (Schubert Club); Kansas City, Mo. (Fritsch concert series); San Francisco (Concert, direction Healy); Los Angeles (L. E. Behmeyer); Philadelphia, Pa. (Chamber Music Society). Under Ellison & White, following engagements: Portland, Ore.; Salem, Ore.; Pullman, Wash.; Boise, Idaho; Helena, Mont.; Billings, Mont.; Colorado Springs; Cheyenne, Wyo.; Tucson, Phoenix, Ariz. Canadian tour under L. E. Lambert of Calgary; Winnipeg, Prince Albert, Saskatoon, Moose Jaw, Medicine Hat, Calgary, Edmonton, Vancouver, Victoria, Lethbridge.

### Concert Direction

Harry Culbertson

5474 University Ave., Chicago, Ill.

the Belgian colors over the back of the stage, the full chorus and a children's chorus of two hundred voices from Public Schools Nos. 14, 40 and 50 seated on the raised platform, soloists and orchestra on the extension platform built out for the event. Then, too, Frances Starr appeared and recited superbly the Belgian poet Cammaerts's "Carillon," with Sir Edward Elgar's orchestral music as a background. (Sir Edward's music is a typical *pièce d'occasion*—weak musical ideas beautifully orchestrated.) Mr. Damrosch had an enthusiastic reception.

The evening opened with the singing of the "Star-Spangled Banner" by chorus and audience. For the first time the new official version was used, prepared at the request of the government by Walter Damrosch, John Philip Sousa, Will Earhart and A. J. Gantvoort. Mr. Damrosch's harmonization proved satisfactory and it is to be hoped earnestly that the publication of this official version will settle the question as to the melody for all time, a thing on which there has been too little agreement in the past.

Miss Starr's recitation over, she was applauded ardently and the attention of the audience was turned to the main business of the evening, Pierné's "The Children's Crusade." There are few modern choral works that are as impressive as M. Pierné's setting of Marcel Schwob's Flemish legend. It made a very favorable impression in 1906, when it was first sung by this New York chorus and has since been accepted in all parts of the world as probably its composer's best work. Last week it was sung in a manner that was hardly thrilling. The mystic quality of the music was not preserved. And what is this music without its mystery, its looking up into the ether, its devout tenderness, its spiritual *naïveté*? The orchestra seemed to disregard many of the finer points and such passages as the rarely beautiful prelude to Part II, "The Highway," were given without any sense of climax and with little finish. Alexander Saslavsky's fine playing of the violin solo in this section was a redeeming feature. There were only two kinds of tone heard all evening, *forte* and *piano*, and the close of Part III, marked *ppp*, was made at a good round *mezzo-forte*.

The tempo of the delectable chorus, "Children three were we," as Mr. Damrosch takes it, is quite out of the spirit of the processional which it should be. Much of its rhythmic potency and personality was lost, due to its being taken so fast.

As for the Oratorio Society's singing, the male voices again were far too few and sang all too feebly. Pierné's "Crusade" reveals these defects far less than does the "Messiah," for in its modern way it does not call for much square-cut choral singing. What singing it did last week was good enough in its way, but scarcely as good as some that it put to its credit in such performances as Georg Schumann's "Ruth" or Bossi's "Joan of Arc." The children's voices were much admired by an audience the majority of which has never heard a first-class children's chorus. The writer of these lines last heard "The Children's Crusade" at the Cincinnati May Festival in 1916. If you would hear it sung as Pierné conceived it, with 700 children giving out this music with inspiration, go to Cincinnati when they sing it and you will be enchanted.

Marie Sundelius sang the music of Alain most sympathetically, with much tonal beauty, showing no trace of a cold from which she was said to have been suffering. Her upper tones were delightful and she gave her music with a fine sense of its style. In the rôle of *Allys Florence Macbeth* appeared for the first time in oratorio in New York and, although not a part that is calculated to display her gifts to the greatest advantage, she was very effective in it, meeting its demands for a true, high voice. Albert Lindquest was admirable in the Narrator's music, lending much freshness to the performance. He has an organ of lovely quality, employed intelligently, and he does not force, for which he deserves high praise. (Mr. Lindquest is one of the few who do not!) He also should be lauded for singing the music from memory. The lovely song of *An Old Sailor Royal Dad mun* sang with distinction, his finely managed baritone suiting it perfectly. His diction was notable and his delivery authentic. He also sang the single phrase of *A Voice from on High* beautifully from off stage. Rachel Harris, soprano, sang the brief incidental solo of *A Mother* earnestly, but without enough breath owing to

nervousness. The picked women's voices placed at the top of the stage had great difficulty with the pitch in their portions.

The performance of the Pierné work, on the whole, touched no high point. Mr. Damrosch's method of conducting the society, namely with an assistant conductor in charge of many of the rehearsals, while he is engaged with his symphonic duties, would seem hardly to make for brilliant performances. A. W. K.

### HARPSICHORDIST SCORES

#### Frances Pelton-Jones Wins Success on Pacific Coast

Frances Pelton-Jones, the American harpsichord virtuoso, has been scoring a decided success in recital on the Pacific Coast. Miss Pelton-Jones was to have come East in November, but a number of engagements were booked for her in December, among them Wheeler Hall, University of California, Dec. 4; Home Club, Dec. 6; University of the Pacific, Dec. 10, and Pacific Musical Club in the Palace Hotel, San Francisco, Dec. 12.

Miss Pelton-Jones gave two "Harpsichord Recitals Intimes" in the Hotel St. Francis, San Francisco, recently, assisted by Mrs. Edna Fischer Hall, contralto, and Mme. Stella Margaret Ilicica, coloratura soprano. The first recital treated of the Elizabethan and Shakespearean era to the eighteenth century and included the contrapuntal school, early art songs of Italy, Elizabethan and famous old classics, old ballads of Britain, and court and country dances. The second recital illustrated the period of the Rococo, from Rameau to Mozart.

Miss Pelton-Jones gave interesting talks on the music and the instruments of the periods, and played as a disciple of Arnold Dolmetsch is expected to. She was cordially received by discriminating audiences.

#### May Mukle Under Haensel & Jones Management

May Mukle, the English cellist, who has won a high reputation in both this country and Europe as a solo and ensemble player, is now under the management of Haensel & Jones. Miss Mukle will give a concert at Aeolian Hall in April and prior to that time will be

heard in concerts in the West. On Dec. 10 she will play at Carnegie Hall, New York, at the concert of the Banks' Glee Club.

### MISS HEYWARD'S ACTIVITIES

#### Recital for Camp Upton Troops Among Soprano's Appearances

Lillian Heyward, the soprano, sang at a sacred concert by the Williamsburg Sängerbund a week ago Sunday. This was a re-engagement, Miss Heyward having appeared successfully with the same organization at one of its previous concerts. She sang an aria from "Butterfly," a group of songs by Schubert, Loewe and Brahms and in company with Christine Paul a duet from "Aida."

Miss Heyward will appear as soloist with the Orange (N. J.) Symphony Society on Wednesday, Dec. 19. She will sing two groups of songs by American composers, among them "Now Sleeps the Crimson Petal," by R. C. Farley, the blind composer, which he has dedicated to Miss Heyward.

The soprano is giving a recital for the soldiers at Camp Upton on Saturday of this week. Last Thursday she sang at Public School No. 25, under the auspices of the New York *Globe*, and gave a recital at the Home for Convalescent Children, also under the auspices of the *Globe*, on Tuesday. At that recital she sang children's songs by Gaynor, Bainbridge Crist and two Mana Zucca songs.

In company with Marie Von Essen, the contralto, Miss Heyward has made a record of the duet, "Whispering Hope," for the Pathé Frères Phonograph Co.

#### Bianca del Vecchio Heard in Brooklyn

Bianca del Vecchio, pianist, appeared in recital at the Imperial, Brooklyn, on the evening of Dec. 2. The concert was given in her honor by the Italian colony of Brooklyn and prominent local artists were associated with her on the program. The committee in charge was composed of Giovanni Bracci, Salvatore Nuzzo and Domenico Longo. A. T. S.

**OUTVILLE, OHIO.**—The Outville Music Club gave its first concert of the season, a Red Cross benefit, on Nov. 24. Marguerite Virginia Hall, soprano, of Wheeling, W. Va., was the soloist, and Helen Woodruff, accompanist.

## CALVIN COXE TENOR

Sings at all star concert at Des Moines, Ia., with Ciccolini, De Kyzer, Alcock, Ellerman, Colgan and Freeman.



### DR. BARTLETT in "Des Moines Capital" says:

"The Capital scribe was delighted with the voice and style of Mr. Calvin Coxe. Here is a singer to be reckoned with."

"The great aria from Handel's 'Judas,' and so appropriate along with present war alarms, has never been sung better, in my recollection, and I have heard them all, or nearly all. He has the genuine oratorio traditions. In this number, at least, I mentally wished that I could once more conduct an oratorio with Mr. Coxe in the tenor part."

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## REVIVAL OF MOZART OPERAS THE GREATEST ATTRACTION OF BEECHAM'S LONDON SEASON

"Il Seraglio," "Magic Flute" and "Marriage of Figaro" Called Biggest London Successes Since War Began—Ballad Concerts Present Group of Noted Soloists—New English Trio Heard—Mallinson Songs Presented in Recital—Niece of Liza Lehmann Winning Honors as Composer—Silva Parisotti Expects to Visit United States

Bureau of Musical America,  
12 Nottingham Place,  
London, W. 1, Nov. 12, 1917.

THE operatic event by the Beecham company last week was the revival of "Il Seraglio" or, as even Mozart named it, "The Flight from the Harem," and it was so called at its production in Prague. The principals were Miriam Licette as Constanza, Olive Townend as Blonde, Frederic Austin as The Pasha, Maurice D'Oisly as Belmonte and Alfred Heather as Pedrillo, all excellent and all singing this most satisfying and restful music with all the charm of *bel canto* and of excellent acting. There was also a delightful Ballet, well danced to a Turkish March from one of the composer's Sonatas. And after the passing of thirteen decades we find all this master's operas as attractive as ever and the music which was written for special singers and in the genre then called "Singspiel" has now found very special talent to interpret it. This opera, "The Magic Flute," and "The Marriage of Figaro" are three of the biggest successes since the war—always attractive in sound and scene and always restful, so much so that one could wish that a season of Mozart might be given. Next Wednesday sees this season's revival of "The Magic Flute" with its original cast.

### Ballad Concert Event of Week

The Chappell "Ballad concert" on Saturday was quite the most remarkably fine concert given for many a day. The principal singers were Mignon Nevada, D'Alvarez, Gervase Elwes and Radford, and the pianist, Benno Moiseiwitsch, who quite shared honors with D'Alvarez. The Queen's Hall Light Orchestra was at its best and scored specially in Eric Coates Miniature Suite in three numbers, "Children's Dances," "Intermezzo" and "Scene du Bal," the composer played (in khaki) and was with much difficulty induced to bow his appreciation of the applause. Mignon Nevada sang the "Jewel Song" delightfully and two new

songs by Montague King, "Little Rose In My Hair" and "Love's Golden Day." D'Alvarez sang "L'Air des Cartes" from "Carmen," and then a delightful song, "Homing," by Teresa del Riego, after which she gave as an encore Conningsby Clarke's "Blind Ploughman." Other

equipped technically and temperamentally for their task. Lovers of chamber music filled the hall and testified to their artistic excellence. The Trios played were Brahms' in C Minor, Schubert's in B Flat and Haydn's in C.

Evelyn Cooke, a young English girl



Silva Parisotti, Gifted Young Singer, Who Recently Made London Début

singers who added to the pleasure of the audience are Clara Butterworth, Grace Williamson and Walter Glynne.

At Wigmore Hall Edward Soermus, a violinist of marked ability in the poetic and emotional school, gave an attractive recital, at which he was assisted by Angele Simon, pianist, and Julian Bonell, who sang Russian songs most dramatically.

Another very fine Trio has just come into being and given its first concert, the English Trio consisting of Fanny Davies, piano; William Ackroyd, violin, and Arthur Williams, 'cello, all highly

and pupil of Miss Knocker (a pupil of Auer), gave her first violin recital last Thursday and proved herself a soloist of great charm and power.

At the Duke's Hall the students of the Royal Academy of Music gave their mid-term concert. It was termed a "Chamber Concert," but the program was more elastic than is generally provided for by that term. The Mozart Quintet in G Minor was well played and also the first movement and Scherzo from a Piano Quartet by Mackenzie, an ex-student. There were two clever songs in MSS. by A. S. Sandford (a Sir Michael Costa scholar), "Water Lily" and "Dream Maid," which were well sung by Sidney Ellis, accompanied by the composer, and a piano Caprice also in MS. by Eva Pain (Josephine Troup scholar) which the composer played excellently.

### Present Mallinson Songs

Mr. and Mrs. Albert Mallinson, assisted by Kirkby Lunn, again gave a most attractive vocal recital of that composer's songs last Friday evening, with eleven new ones as features. Mme. Kirkby Lunn sang a group of which "Windy Nights" was the most popular, and in the second part "Four by the Clock" and "A Blood Red Ring" proved the finest examples of the lyrical genius of Mallinson. As usual the poems are as good as the music.

Alice Mears is a fortunate, if singularly gifted, little girl vocalist. At the age of 15 she has been "discovered" in the Epsom Workhouse, and the guardians have decided to have her voice carefully trained for future work on the concert platform.

The Entente Cordiale Society is about to celebrate its twenty-first birthday, and last week gave an excellent concert in aid of the fund for the agricultural relief of France and Belgium.

At their last concert the London String Quartet opened with a fine performance of Ravel's Quartet in F, then played McEwen's Quartet for Strings in E Flat, a Threnody with the theme of "The Flowers of the Forest," and ended with Faure's Quartet for Piano and Strings in C Minor, with Mathilde Verne at the piano.

One of our best interpretative artists, Plunkett Greene, gave an afternoon recital in Aeolian Hall, proving himself to be as great as ever, either in old or modern songs.

William Murdoch and Albert Sammons gave the second of their Beethoven programs recently, in which they included Debussy's fine Sonata.

Frank Armstrong's Sunday "Concerts for Soldiers" are still going strong at Aeolian Hall, and last Sunday's was

greatly appreciated by a large audience of khaki and blue.

Eva Pain, a gifted young composer and pianist, a Josephine Troup scholar at the Royal Academy of Music, made a deep impression by her playing of her own "Caprice" on Monday last. She also won the Hine prize for the best "Ballad" composed by students under seventeen years of age. Miss Pain is the daughter of the well-known writer, Barry Pain, a niece of Liza Lehmann, and her maternal grandmother was known as "A. L."

Silva Parisotti, a very gifted and attractive young singer, who has just given a most successful recital, comes of a well-known musical family, being a niece of Nanna Parisotti, the famous Italian singer, a cousin of Alessandro Parisotti, who is now lecturing and teaching in New York—after having been known all over the continent and in London as a teacher and singer and the writer of "Speaking and Singing." Miss Parisotti was born and reared in London and studied piano and violin here and in Austria and Italy. Being fond of singing she persuaded her father to train her voice, and she has also had the advantage of studying repertoire under Sir Henry Wood. She is looking forward to visiting New York to sing there after the war.

HELEN THIMM.

### New Austin (Tex.) Chorus Gives Concert for Belgian Relief

AUSTIN, TEX., Dec. 5.—Dubois's cantata, "The Seven Last Words," was given on the evening of Nov. 27 by a chorus of 100 voices, under the direction of H. L. Clamp, for the benefit of Belgian Relief. The solos were sung by Mrs. William G. Bell, Mrs. Arthur Saft, Mrs. John R. McCall, sopranos; Mrs. Charles H. Sander, contralto; Thomas Bradley and B. C. Sievers, tenors, and Francis Nillson and J. W. Shepard, baritones. Especial credit is due to Phil Epstein for the orchestration of the work.

The chorus has been made a permanent organization and it is expected to take a very prominent part in the musical affairs of the city.

C. G. N.

TOLEDO, O.—The Toledo Orchestral Society is rapidly growing in size. Lynnel Reed, the conductor, reports the recent addition of twenty-six new members.



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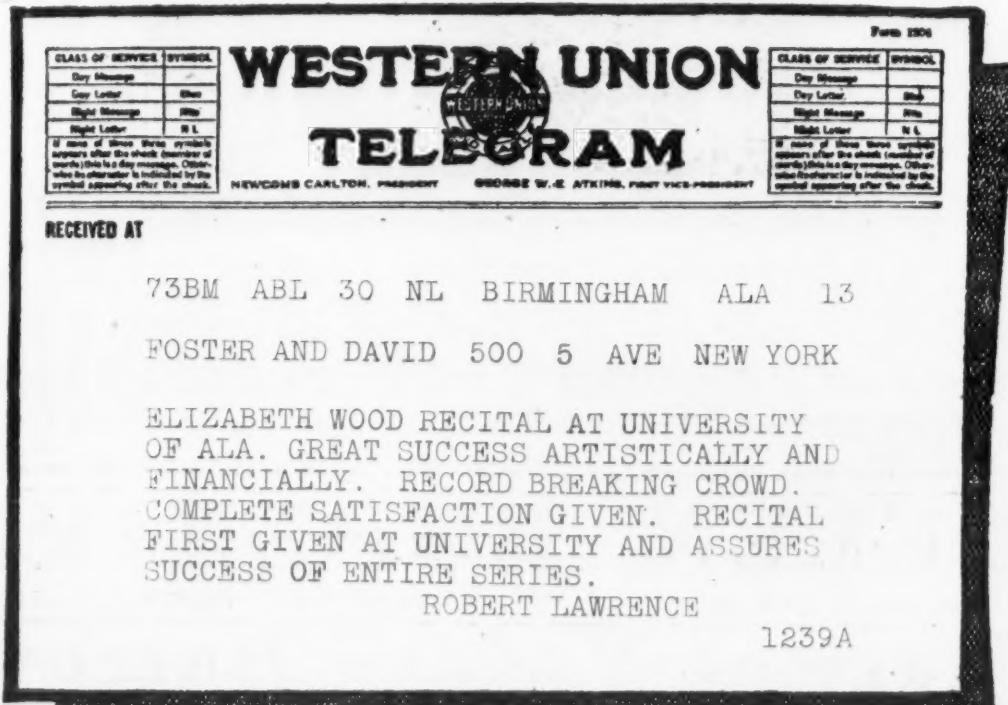
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## SOPHIE BRASLAU IN RECITAL TRIUMPH

Contralto Proves Right to Front Rank Place—Wins Ovation In Carnegie Hall

Sophie Braslau, Contralto. Recital, Carnegie Hall, Evening, Dec. 4. Accompanist, Richard Hageman. The Program:

"Vergine tutto amore," Durante; "Che Fiero Costume," Legrenzi; "Ah, Willow," Old English; "Ere the Long Roll of the Ages End," Irish Air, arranged by William Arms Fisher; "Shepherd, Thy Demeanor Vary," Brown; "The Orphan" and "The Classicist," Moussorgsky; "Do Not Sing, Oh Maiden," Rachmaninoff; "There's a Corner in My Heart," Arensky; "Eili, Eili," Schalitt; "L'Arabia," Bizet; "Nocturne," Chausson; "Au bord de l'eau," Cuvillier; "O Bocca Dolorosa" and "Villanella" (by request), Sibella; "I Heard a Cry," William Arms Fisher; "Mistletoe," Crist; "Coolan Dhu," Leoni; "A Spring Lilt," Josten; "Consecration," Manney.

Bravissima, Sophie Braslau! This was the verdict and sentiment of the large audience which heard this rising American contralto last week. With her singing of the above program Miss Braslau convinced her hearers of her right to a place among the foremost singers of our day.

The contralto has in more than one hearing in New York and other cities established herself as an artist of unusual worth. Her recital at Aeolian Hall last winter touched a very high plane. But last week she forged ahead, straight to the top, where sit the few in vocal art, those few who combine the God-given gift of voice with the art of interpreting a song's meaning. Frankly, her voice has never been heard at its best in her previous recitals in New York, for it is a voice that requires the spaces of Carnegie Hall to have its full play. Only in such an auditorium as this can its rich and sonorous texture be wholly appreciated and since she has a following large enough to fill New York's biggest hall, she will be wise in future in giving her recitals there.

One expects contraltos to do their sustained singing with beauty of tone, with warm color and a natural command of expression; it is almost part and parcel of their organ. Miss Braslau has all that and to a degree that is notable. But she has developed her vocal technique so that she can sing the light and almost airy passages, such as the quasi-Handelian phrases in "Shepherd, Thy Demeanor Vary" with the grace of a florid singer and with a similar finish. With it she has her technical equipment so well in hand that her finely chiseled *pianissimo* is enchanting. In nothing was this more clearly shown than in her

singing of the rarely heard Chausson Nocturne, a magical song.

The program was interesting, in spite of the cancellation of two excellent Mahler songs and a Bach air. In her choice of the Italian classics Miss Braslau was very fortunate, while her Russian group was of far greater significance than her last year's. It was a pity that premature applause on the audience's part spoiled the ironic ending of Moussorgsky's "The Classicist." Miss Braslau won an ovation after her singing of the Schalitt song, given in the Yiddish jargon, not in Hebrew, as the program stated. In it she rose to heights, a glorious lament, uttered in profound reverential spirit. Apart from the song's musical value it is an unforgettable thing as Sophie Braslau sings it. Maestro Sibella's always delightful "O Bocca Dolorosa" was admirably sung and his "Villanella," introduced by the contralto last year, again made a great "hit." The American group was not in itself important, being composed of effective rather than really significant American songs. Mr. Fisher's "I Heard a Cry" was the exception and made a deep impression. At the close of the program the contralto after numerous calls added the Habanera from "Carmen," accompanying herself at the piano and finally "The Star-Spangled Banner." The singer was presented with many bouquets.

Mr. Hageman played the accompaniments in his wonted masterly manner.

A. W. K.

### TALK BY KENNETH CLARK

Singing Leader Tells Arts Club of Music in the Camps

WASHINGTON, D. C., Nov. 30.—At a recent meeting of the Arts Club, Kenneth S. Clark, who is doing much choral directing among the camps, spoke enthusiastically of the necessity for music in the camps. "It brings cheer, consolation and a relaxation that nothing else can compass," he said. "It is a link between home and friends and the battlefield. It makes for fellowship and it drives dull care away. Music has put a spirit into the camps that has amazed even many of the officers. And it breaks down rank barriers, too. Get a bunch of boys together singing, and they forget whom they are rubbing up against. "And I want you to know that the boys at the camps are very grateful to everyone that brings a song to them, everyone who comes to entertain them. Look into their faces and you will know it; hear them stamp and whistle for an encore and you will know it. Getting among the boys and getting them singing has been a pleasure to me. Everybody can sing; everybody should sing. I'll show you how easy it is." And almost before the members of the Arts Club realized it, they were all singing "Kaiser Bill" with a gusto.

On this occasion Randall H. Trumpe from Fort Myer, Va., gave a number of tenor selections in French and English, which displayed excellent interpretation. Mr. Trumpe was known in New York musical activities before entering the army.

W. H.

### OPEN SIOUX CITY COURSE

Garrison and Werrenrath Give Recital Before Large Audience

SIOUX CITY, IOWA, Dec. 1.—Mabel Garrison, soprano of the Metropolitan Opera Company, and Reinhard Werrenrath, baritone, gave the first recital of the Sioux City Concert Course in the Auditorium on the evening of Nov. 30 before a large audience. Miss Garrison had not been heard before in Sioux City and Mr. Werrenrath only once. Both artists created an excellent impression.

At the last moment Mr. Werrenrath substituted two German songs for two old English ones on his program. He created marked enthusiasm by inviting the audience to join with him in the chorus of the "Battle Hymn of the Republic."

George Siemonek was accompanist for Miss Garrison and Harry Spier for Mr. Werrenrath.

The committee in charge of the concert course is composed of Mrs. Ida Courshon, Mrs. Mary F. Krebs, Opal Bullard, Elsie Kilborne, Mrs. Ethel J. Booth, Ethel Lynch and Paul MacCollin.

F. E. P.



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## OLIVE NEVIN SCORES IN RECITAL DEBUT

Soprano Discloses Excellent Vocal Equipment and an Interesting Style

Olive Nevin, Soprano. Recital, Princess Theater, Afternoon, Dec. 4. The Program:

"Se Tu m'Ami," de Fesche; "Ritornare fra Poco," Hasse; "By the Simplicity of Venus" Doves, Bishop; "A Pastoral," Carey; "Romance," Tschaikowsky; "Modrsorg," Grieg; "Tak for Dit Rad," Grieg; "Vieille Chanson," Bizet; "L'Heure Exquise," Poldowski; "Quel Gallant," Ravel; "Chanson de l'Alouette," Lalo; "A Poet Gazes at the Moon," Lang; "Dawn in the Desert," Ross; "The Coyote," "In Pride of May," La Forge; "Before the Daybreak," "A Fair Good Morn," "The Woodpecker," "Nocturne," Ethelbert Nevin.

In spite of an ill-chosen program, Miss Nevin's recital was an interesting one. She has a fine, well trained voice of brilliant timbre, her stage manner is unaffected and intimate and she sings with intelligence. In all cases her interpretation was excellent, and if individual numbers failed to please, it was the fault of the song and not of the singer. It is always a risky thing to present unfamiliar settings of familiar song-poems, for comparison becomes unavoidable. This happened with de Fesche's "Se Tu m'Ami,"

which is vastly inferior to that of Pergolesi, and with Poldowski's "L'Heure Exquise," which fell far below that of Reynaldo Hahn, who is about the only composer to catch the atmosphere of the elusive Paul Verlaine. To those who enjoy English songs of the Handelian type Miss Nevin's singing of the Carey and Bishop numbers must have given much pleasure. Hasse's "Ritornare fra Poco" was charmingly sung.

German songs being conspicuous by their absence from the program, there seems no reason why Tschaikowsky's "Romance" should have been sung in that tongue. If not in Russian, why not in English, especially as an adequate English version was printed on the program? This number was beautifully given, as were the two Grieg songs. Bizet's "Vieille Chanson," though sung too fast, was delightful and Miss Nevin's good French added further to the pleasure it gave. The Ravel is poor stuff and, furthermore, it is not a woman's song, but the audience enjoyed it to the point of demanding a repetition, a tribute to the singer rather than to the song.

The American group was uneventful, as a whole, but the Lang number gave Miss Nevin an opportunity for displaying a fine legato. La Forge's "In Pride of May" was repeated. The Nevin songs were, of course, the chief point of interest and were much applauded. "The Woodpecker" was repeated and "In April" added as an encore to the group.

Miss Nevin has been much written of as "the cousin of Ethelbert Nevin," but it is unnecessary for her to borrow light from her distinguished relative. She is an excellent singer in every respect.

J. A. H.

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# THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by

MAURICE HALPERSON

Sixty-Third Article: Giuseppe Verdi and His Artists (XXII)

"EDGARDO DI RAVENSWOOD," the unhappy lover of "Lucia di Lammermoor," must be considered one of the foremost parts in the repertory of the lyric tenor, a part to be mastered vocally only by an expert of bel canto

and brought to real perfection only by a singer of real histrionic ability. This opera (first produced on Sept. 26, 1835, at the San Carlo in Naples) is antiquated, no doubt, after eighty-two years of glorious life. Still it receives not a few performances even now for the reason that it contains a coloratura and a tenor

part of extreme difficulty and effectiveness in which great singers can show all the wealth of their voices, their style and dramatic temperament to full advantage. The last act contains some very good and touching music, and the celebrated sextet in the second act is generally recognized as one of the most inspired masterpieces of the old Italian school, a number remarkable for its easy flow of melody, its masterly construction and its strong emotionalism.

The part of *Edgardo* was written by Donizetti for his friend, Louis Gilbert Duprez, who sang the tenor part at the première in Naples. The opera's success was a sensational one; in fact, it was the greatest triumph Donizetti ever had achieved. The Neapolitan public's enthusiasm knew no limits. *Lucia* and her lover's impassioned melodies often moved the listeners to tears and through the heroine's mad scene sighs and suffocated sobs were heard in the vast opera house. Mme. Fanny Persiani-Tacchinardi, the first singer of *Lucia*, and Duprez were overwhelmed several times in the course of the performance by their intense emotion; yes, the great soprano was so overcome in the famous rondo that she lost her cue. The Neapolitan public, this audience consisting then, as now, of born critics and most severe judges, which under other circumstances undoubtedly would have given vent to its indignation, applauded the idolized singer for several minutes in order to show its leniency for the mistake.

#### Fanny Persiani

Signora Persiani was born in Rome in 1812, and died in 1867 near Paris. She was a pupil of her celebrated father, the incomparable tenor, Nicola Tacchinardi. This great singer and singing master could boast of two world-famous pupils,

the famous Erminia Frezzolini, of whom I talked extensively in a former article, and his own daughter Fanny. Fanny Persiani (she had married a very well-known singing master, Signor Persiani) was called "la piccola Pasta" ("The Little Pasta") when a promising young singer. Her most beautiful feature was a pair of very large and soulful eyes, so that her contemporaries used to characterize Fanny as with the following words: "Imagine two enormous blue eyes with a little woman surrounding them."

The singer must have possessed a very winning personal and artistic individuality indeed, measured by the enthusiastic

tribute to Signora Persiani's voice and art in the following way: "Imagine a surprisingly high and rich dramatic voice and at the same time an easy art of coloratura singing that I hardly found any other singer to possess. Can you imagine Teresina Stoltz and Adelina Patti combined in one person?—There you have an idea of Fanny Persiani-Tacchinardi. Her voice fluttered like a nightingale in the coloratura passages of the mad scene and its velvety crowning high notes dominated the sextet like a cherub flying over the clouds."

Endowed with a heavenly voice and a rare gift of bel canto, Nicola Tacchinardi, Fanny's father, experienced the

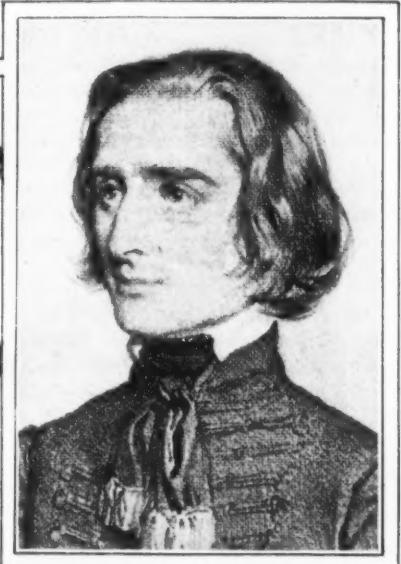
in Italy, dedicating herself wholly to the Italian opera career. The singer, born in 1826 in Bielefeld, Westphalia, was the daughter of a family by the name of Kruewell. Like her elder sister, Friederike Marie, she early felt the irresistible desire to enter upon a stage career as an opera singer, a desire which aroused the greatest opposition of her father. Both sisters had gorgeous contralto voices, but especially Sofia's voice showed such a surprising large range that she was able to sing soprano parts, too.

The elder sister found some success in London in 1851, but her inadequately trained voice hampered her further efforts. She died in Bielefeld in 1868, forty-four years old, of a broken heart, after having seen her more gifted sister become the great shining star at the Parisian Opera House.

Sofia Cravelli's début took place in Venice in 1847, under the most promising auspices. She was then called to London to sing the *Countess* in Mozart's "The Marriage of Figaro," one year later, but the young singer was not able to gain much recognition beside the famous Jenny Lind's *Susanna*. Young Signorina Cravelli, who was considered a raving beauty, was a love-at-first-sight with the exacting Parisian public. Hers was a genuine triumph in 1851, when she sang *Elvira* in Verdi's "Ernani," and later on Luisa Miller at the Italian Opera House.



Maurice Halperson



Reading from the Left: Anna D'Angeri, a Great Verdi Singer, Who Sang the Soprano Part at the Scala Revival of Verdi's "Simone Boccanegra" with Victor Maurel; Sofia Cravelli, a Singer Celebrated in Italy and France, for Whom Verdi Wrote the Soprano Part in His Opera, "The Sicilian Vespers"; Fanny Persiani-Tacchinardi, the Famous Soprano, the First Singer of Donizetti's "Lucia"; Franz Liszt, Then the Great Virtuoso, the Society Lion, Idolized by the Ladies, Whom Mme. Cravelli Followed from City to City in Order to Win His Heart

praise Theophile Gautier bestowed upon her. "Fanny is a small, nervous woman," the celebrated French littérateur wrote; "she has the most enchanting and penetrating dark blue eyes I have ever seen; rich brown hair, a high forehead and a somewhat saucily pointed nose. I admired her splendidly modeled arms and the gracefulness of her manners. Hers is a voice of unique beauty; a ringing and potent soprano of surprisingly large compass and of the most exquisite flexibility. I never heard anything like it, indeed. She could reach the E and F with perfect ease and purity."

A description of Signora Persiani, for which I am indebted to a venerable old gentleman in Venice, Signor Giordani, my authority for these recollections, who had been present at the première of "Lucia" in Naples, does not fully endorse Gautier's glowing praise with regard to the singer's personality. But Signor Giordani paid the most enthusiastic

hardship of seeing his career hampered by his unattractive exterior. He was almost a hunchback, so that they called him later on after Verdi's "Rigoletto," the jester with the hunchback, had appeared, "The 'Rigoletto'-Tenor." The unhappy singer had to experience many an insult from uneducated spectators. When he first sang at Trieste, he was sneered at by the gallery public for his unfortunate bent back. The singer then came to the foreground and addressed the noisy galleries with the politely accentuated words: "Signori e Signore, I came to your hospitable city in order to be heard and not to be ridiculed for my misfortune." A moment of silence ensued, and then the most hearty applause greeted the artist whose refined art later on completely won the public.

Duprez left unforgettable recollections in the part of *Edgardo* which no other singer could ever surpass. Not even the famous Rubini was considered Duprez's equal in this part, and Fraschini, Moriani and Italo Campanini reached his effectiveness only in a few passages. Donizetti himself was completely subjugated by Duprez's inspired singing and acting. The sensitive composer was so excited by the tenor's delivery of the great romance in the last act of "Lucia," "Tu che a Dio spiega l'ali," that he suffered a nervous breakdown behind the scenes. He had to be brought home and put to bed, where he had to stay for a few days. The unhappy composer of such masterpieces as "Lucia" and "Elisir d'amore" often was affected with nervous attacks and sudden headaches, symptoms of an acute nervousness which resulted finally in an unbalanced mind.

#### Sofia Cravelli

Returning to the celebrated Verdi singers, after this somewhat lengthy diversion to Donizetti, I have before me the image of a handsome lady who achieved an enviable fame as a prima-donna, becoming finally the idol of the audiences at the Parisian Grand Opéra.

Johanna Sophie Cravelli, who, like Teresina Stoltz, Marie Waldmann, Carlotta Ungher, Sophia Loewe, and others, was of German descent, became famous

Giuseppe Verdi heard her there and was enthusiastic over her voice and her whole personality, so that he conceived the plan to write a great singing part especially for Sofia Cravelli.

The fair singer was given a contract at the Grand Opéra three years later with the then unprecedented salary of 100,000 francs yearly. In 1853 Sofia married the Count Vigier. She retired ten years later from the stage, living partly in Paris, partly in Bielefeld, for which city she had preserved a great liking. The Countess Vigier was a frequent and welcome guest at the Côte d'Azur, the French and Italian Riviera. She died there at Monaco in 1907, eighty-three years of age.

I have a charming personal recollection of Sofia Cravelli-Countess Vigier, a recollection I would cherish still more if my age of seven years had not condemned me at that time to an absolute passive part in the osculatory performance of the great singer. I distinctly remember that Mme. Cravelli, a friend of my mother, after having sung at a great benefit concert at Bordighera in the Italian Riviera, regaled me with *marrons glacés* and kissed the reluctant boy repeatedly, the boy in whose opinion kisses of great prima donnas were the most superfluous things in this world. So I must frankly confess that I appreciated the singer's delicious Riviera confections much more than her expansive caresses, which are always a trial to a boy of seven. I was more than happy when I was finally allowed to descend from the Countess' lap.

#### "After Liszt"

Sofia Cravelli, who was considered a *grande dame sans reproche* as the Countess Vigier, was of a romantic disposition. In her younger days she made herself very conspicuous by her simply hysterical admiration of the youthful Franz Liszt. She followed the celebrated virtuoso for almost one year from country to country, from city to city, attending all his concerts in a seat in the front row, always in ecstasy, always dis-

[Continued on page 40]

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## THE ROMANCE OF MUSIC

[Continued from page 39]

posed to annoy and anger Liszt by her unceasing efforts to win his heart.

Signora Cruvelli was indebted to a good friend—a rival prima donna, of course—for a witty nickname. This good colleague called her on account of her mania to follow Liszt from country to country "Mme. Hinterlist," which means "Perfidiousness," while at the same time the literal translation is "After Liszt."

Mme. Cruvelli was at the height of her art when she created in 1855 the prima donna part in Verdi's opera, "The Sicilian Vespers," written especially for the Parisian Opera House. The preparations for this elaborate production took several months, but when the date for the first performance was fixed, composer, manager and public were excited by the sudden disappearance of Mme. Cruvelli, a thing of which she had been guilty several times before, but which this time happened at a very inopportune moment. Verdi was in despair and informed the management of the opera house he would prefer to withdraw his score rather than to allow another singer to take the leading soprano part, written especially to fit Sofia's wonderful voice.

But the caprice of the famous prima donna was of a short duration this time. She came back in time to score one of the most emphatic successes of her career. No other singer ever mastered the part of *Elena* like Sofia Cruvelli.

I heard the "Sicilian Vespers" several times in Italy and in Vienna, where Mme. Anna D'Angeli (another Italianized German prima donna whose real name was Anna von Angermeyer) proved to be another delightful singer of the difficult part of *Elena*. Mme. D'Angeli was one of the most effective Verdi singers I can think of, even though her histrionic ability was only a mediocre one.

The singer scored one of her greatest successes in Verdi's "Simone Boccanegra" when this opera, whose première in Venice in 1857 achieved only a scant success, had its brilliant and successful revival at the Scala in Milan in 1881, Piave's dull text book having been rewritten by the famous Arrigo Boito. But not even the surpassing art of Victor Maurel and the delightful singing of Anna D'Angeli could secure this opera a lasting success and a firm hold in the Italian opera repertory.

### THREE CONCERTS IN SEATTLE

Musical Art Society, Ladies' Club and Cornish School Give Programs

SEATTLE, WASH., Nov. 27.—The Musical Art Society presented Dent Mowrey, pianist, teacher and composer, in a lecture-recital, Nov. 26, before an audience of over two hundred teachers and students. "Some Thoughts on Modern Piano Teaching" was well handled from a scientific and technical standpoint. By request Mr. Mowrey played some of his compositions.

Emily L. Thomas, pianist and teacher, who has recently located in Seattle, was heard for the first time at the Ladies' Musical Club, Nov. 26. Miss Thomas is a graduate of the New England Conservatory and also a pupil of Rudolph Ganz. In the two numbers, "Ich liebe dich," Grieg, and "Staccato Etude," Rubinstein, Miss Thomas had an opportunity to display her fine technique. As an accompanist she is equally acceptable, as exhibited in her work as accompanist to Mrs. Edna Evans Johnson, dramatic soprano, also heard on this program. Bertha Tremper played Mozart's Fantasy from the C Minor Sonata. Mrs. Ogden, another new mem-

ber of the club, was heard on this program.

Sara Y. B. Peabody, soprano, assisted by Marjory Miller, violinist, and Phelps Cowan, accompanist, gave a delightful costume recital at the Cornish School of Music, Nov. 20. Mrs. Peabody was in Colonial costume and most of the songs were Old English. A. M. G.

### TOLEDO HEARS LUCY GATES

Soprano Welcomed in Concert with Eurydice Club

TOLEDO, OHIO, Nov. 28.—The Eurydice Club gave its first concert last evening at the Auditorium Theater before a very large audience. This is the twenty-seventh season for this club of women's voices and, under the direction of Mrs. Otto Sand, they attained an unusual degree of tonal and interpretative perfection. The full membership of the club was present.

Though the club's work was of a kind that created much enthusiasm, the chief cause of satisfaction was the work of Lucy Gates, the assisting artist. This was Miss Gates's first appearance in Toledo. Her voice is of beautiful quality and she combines the ability of the coloratura soprano with the perfect legato and more expressive voice of the lyric. Miss Gates sang two numbers, "The Sailor's Christmas," by Chamade, and "On Wings of Dreams," by Arensky, with the club, besides singing three groups alone. She was very gracious with encores. J. H. H.

### Fort Wayne Greets San Carlo Company

FORT WAYNE, IND., Nov. 30.—The San Carlo Opera Company appeared at the Palace Theater on Nov. 14 in Verdi's "Aida" under the auspices of the Morning Musical Society. The cast included Stella de Mette in the name part, Manuel Salazar as Rhadames, Joseph Royer as Amneris, Pietro de Biasi as Ramfis and Natali Cervis as the King. Carlo Peroni conducted. The audience filled the theater and was enthusiastic in its applause.

### DULUTH CONCERTS NUMEROUS

Louis Graveure, Anna Case and Ethel Leginska Welcomed

DULUTH, MINN., Nov. 23.—Louis Graveure, the Belgian baritone, opened the Matinée Musicale artists' series with a most delightful recital at the first Methodist Church. The auditorium was filled and when the singer appeared he was given a most enthusiastic welcome from his many admirers, who heard him sing for the Matinée Musicale last season. His program was varied and interesting.

Anna Case and Ethel Leginska gave a joint recital at the New Armory on Nov. 9 that was greatly admired.

An entertaining affair was given by the Matinée Musicale on Nov. 19 and 20 as a benefit for the local Red Cross. The first part of the program showed an evening in Colonial days, and the latter half was given to Southern scenes and songs. In the interlude a patriotic tableau of America and the Allies was given. Practically all the prominent musicians of the city took part in the fine program presented. B. S. R.

### Eleanora de Cisneros Soloist for National Community Song Day

Eleanora de Cisneros was one of the soloists in Washington on the National Community Song Day, which was observed in Washington as part of the convention of the National Council of Women. Mme. de Cisneros will be heard in recital in Southern cities during January and February.

### Dostal Aiding Knights of Columbus War Fund

George Dostal, the American tenor, is materially assisting the Knights of Columbus war camp funds in Massachusetts and Rhode Island. Ten concerts have been booked for December. Assisted by Lucile Orrell, cellist, and Emil Polak, pianist, Mr. Dostal was heard in Providence on Dec. 2.

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**Hanna Brocks-Oetteking Greeted in Many New York Concerts**

Hanna Brocks-Oetteking, soprano, appeared in several important concerts during November. Her recent appearances included the public concert given by the Neighborhood Symphony Orchestra in the East Side House Settlement on Nov. 18, where she was heard with the orchestra in artistic interpretations of the "Jewel Song" from "Faust," followed by Kreisler's "Lullaby," Bizet's "Pastorale" and Marchesi's "La Follette." In the concert of the Töenkünstler Society at the Waldorf on Nov. 20 Mme. Oetteking sang effectively a group of American songs and several compositions of Mahler, Reger, Wolf, and Pfitzner, heard here for

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the first time. Umberto Martucci was an efficient accompanist. The aria from Verdi's "Rigoletto," D'Albert's "Zur Drossel sprach der Fink," Kreisler's "Cradle Song," and Bizet's "Pastorale" were delightful numbers sung by the same artist in the concert under the auspices of the Wingate Community Center and the People's Music League on Nov. 23. The "Caro Nome" aria from "Rigoletto," a group of Brahms's folk songs and works of Ward-Stephens and Cyril Scott were sung by Mme. Oetteking at the recital of the Educational Alliance in the Straus Auditorium Nov. 25. Her success at this concert resulted in a re-engagement for Dec. 9.

**COMMUNITY MUSIC IS  
GREETED IN WILMINGTON**

Audience of 1400 Loath to Leave Concert—John Powell Gets Cordial Welcome

WILMINGTON, DEL., Nov. 30.—"Community music" received its official recognition in Wilmington this week when the Mayor of the city, John W. Lawson, not only attended, but delivered an address at a concert given in tribute to the memory of the late Will M. S. Brown, composer and organist.

More than 200 singers and players participated in the concert and the audience numbered nearly 1400. It was held in the Garrick Theater and an audience stayed from 3.30 p. m. until 5.50 p. m., and was then willing to stay for more. Never before had Wilmington witnessed a concert like it.

Five of the leading musical organizations of the city took part. They were the Trinity Protestant Episcopal Church choir, which sang *a cappella*; the Delaware Saengerbund, of which Mr. Brown was an honorary member; the Brown Oratorio Chorus, which produced his "Sixty-sixth Psalm" last March; the double quartet of St. Paul's Roman Catholic Church, and Albert's Orchestra. These organizations were directed respectively by T. Leslie Carpenter, Otto Wenzel, Charles T. Edwards, Joseph E. McCullin and Charles Banks.

Soloists were Katherine Wales, soprano; Eleanor Gerton Kemery, contralto; Margery Hamilton Hill, pianist; Herman Gossen, baritone, and Charles L. Edwards, violinist.

Seldom has an artist been accorded the warmth of welcome and enthusiastic applause as that given John Powell, the American pianist, at his recital in the New Century Club rooms last evening. His house was large and included virtually all the leading musicians and lovers of the art in the city. His own response was to play with a spirit which delighted his hearers.

His program was as follows:

Haydn, Variations, F Minor; Beethoven, Sonata in E Flat, Op. 31, No. 3; Schumann, Etudes Symphoniques; Chopin, Nocturne in F Major, Impromptu in F Sharp, and the Scherzo in C Sharp Minor; Daniel Gregory Mason, The Whippoorwill and The Quiet Hour; Edward A. MacDowell, The Deserted Farm and Hungarian; John Powell, Poem Eroique and the Pioneer Dance.

Rendition of the American group proved particularly delighting to the audience, affording as it did excellent opportunity to contrast the works of "home" composers with those of the masters abroad. His own compositions, which he modestly placed at the very end of the program, served to enhance Mr. Powell's reputation and ability by revealing a depth of poetic thought combined with a thorough understanding of the art of composition. T. C. H.

**Russian Symphony Gives Fine Program in Pittsburgh**

PITTSBURGH, PA., Dec. 3.—An excellent concert was given here Thanksgiving night at the Shriners' Mosque by the Russian Symphony Orchestra, taking the form of a benefit for the soldiers tobacco fund. Many thousands of dol-

lars were raised in this way. The program was opened by the playing of "The Spanish Capriccio," by Rimsky-Korsakow. This was followed by Tschaikowsky's "Pathétique Symphony" and Ippolitow's "Caucasian Sketches," and a group of short numbers and patriotic airs used by the Allies.

Caroline Cone-Baldwin, pianist, was the soloist, her offering being the first movement of Grieg's piano concerto. She made a good impression, proving herself a very painstaking musician. Bernard Altschuler also gave two 'cello solos by Tschaikowsky and Popper. A very large audience was present. E. C. S.

**Zoellner String Quartet Gives Fifth Concert in South Dakota**

SOUTH DAKOTA, Dec. 1.—The Zoellner String Quartet gave its fifth concert in the Chapel of the University of South Dakota on Nov. 23 to an audience that has increased in size and enthusiasm at each successive appearance of this organization. It would be difficult to imagine more perfection in tone shading and color than that given us by the Zoellner Quartet, and they have the faculty of making both ancient and modern music appreciated by even the unmusical members of the audience, and many such members waxed enthusiastic over the very modern numbers by Eugene Goossens.

**Russian Symphony Orchestra Heard in Morgantown, W. Va.**

MORGANTOWN, W. VA., Dec. 3.—The Russian Symphony Orchestra Modest Altschuler, conductor, appeared at the Strand Theater on the evening of Nov. 27. Lina Esther Palmer, pianist, was

announced as soloist in the Saint-Saëns G Minor Concerto, but the piano which had been sent on from New York for the occasion, arrived without its legs and pedals so Bernard Altschuler, 'cellist, was substituted for the pianist, playing a Nocturne by Tschaikowsky and a Gavotte by Popper.

**Rochester Festival Chorus Sings for Interdenominational Service**

ROCHESTER, N. Y., Nov. 30.—Convention Hall was the scene on Thanksgiving morning of the first Interdenominational Thanksgiving Day service held in this city. The singing during the service was inspiring, led by the Festival Chorus and accompanied by the Rochester Orchestra, Herman Dossenbach conductor. Among the numbers sung by the Festival Chorus under the leadership of their conductor, Oscar Gareissen, were "Unfold, Ye Portals" and "To Thee O Country" which were given with fine spirit. M. E. W.

**Anna Case Continues Her Patriotic Work**

A telegram received from Houston, Tex., states that Anna Case in her recital there had a stupendous success. In her Tulsa recital, the same week, she sang to an audience of 4000. During her visit to Texas Miss Case sang for 30,000 soldiers at Camp Logan Sunday afternoon, Dec. 2. According to the request of the Naval Training Station at Chicago, Miss Case will also sing for the sailors when she is in Chicago.

**Auguste Boulliez to Open School for Répertoire in New York**

Auguste Boulliez, the Belgian baritone, who has been connected with the Théâtre de la Monnaie, Brussels, and at Covent Garden and who was with the Boston Opera Company last season and the first part of this season, is planning to open a school for instruction in French and Italian répertoire and *mise en scène* in this city early in January. He will arrange suitable quarters for his school at an early date. Before leaving the Boston Opera Company he appeared with pronounced success in performances of the "Tales of Hoffmann" and "Tosca" in various Canadian cities as well as the United States. While in Toronto he sang for the National Council of Young Men's Christian Associations.

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## HAMLIN EXHIBITS STERLING ARTISTRY

**Chicago Tenor's Annual Recital Attracts Large Audience to Aeolian Hall**

**George Hamlin, Tenor. Recital, Aeolian Hall, Tuesday Afternoon, Dec. 4. Accompanist, Richard Hageman. The Program:**

"Star Vicino al Bell' Idol," Salvator Rosa; "Amarilli," Caccini; Old English Songs, "Cold and Raw the North Did Blow," "O Listen to the Voice of Love," "When I Drain the Rosy Bowl," James Hook; "Vieille Chanson Espagnole," "Si de Mon Premier Reve," "Declaration," Louis Aubert; "You Are the Evening Cloud," "The Golden Stag" (dedicated to Mr. Hamlin), Edward Horsman; Four Sea Lyrics: Cycle for Voice and Piano—"After Sunset," "Darkness," "The Crying of Water," "Requies" (written for and dedicated to Mr. Hamlin), Campbell-Tipton; "The Sea Hath Its Pearls," Rudolph Ganz; "My Love Is Like the Red, Red Rose," Brandeis; "June," Rummel; "Sweet Peggy O'Neill," Uda Waldrop; "Border Ballad," Cowen.

George Hamlin's annual recital would have been worth attending were it alone for the novelty of clear, understandable English. The Chicago opera and recital tenor sang four-fifths of his program in his own language—and we missed only a few words. However, distinctness of enunciation was only one of the artistic qualities of Mr. Hamlin's singing. He produced his tones with the circumspection for which he is distinguished and made every one of his numbers count.

The program was of the variety that is becoming more familiar as the season unrolls, with patriotic concessions outweighing strict discrimination.

Mr. Hamlin sang the old Italian airs with grace and warmth and he succeeded in making the English tunes, suited, by the way, to the wholesome vigor of his voice, interesting and appealing. The old Spanish song of Louis Aubert (a sugared Debussy!), with its colorful accompaniment and insinuating rhythm, won more favor than any in the Aubert group. But the most welcome songs were the compositions of Edward Horsman and Campbell-Tipton. After Mr. Horsman's "You Are the Evening Cloud" and "The Golden Stag" (the latter inscribed to Mr. Hamlin), the composer, who was in the auditorium, received generous (and well-merited) applause. The Campbell-Tipton cycle also won approval. Rudolph Ganz's "The Sea Hath Its Pearls" directed the attention of the audience to the scholarly composer of the song, who was discovered in a rear seat.

Richard Hageman's impeccable accompaniments gave additional interest to the recital.

A. H.

**Theodore Spiering Making Tour Under Alma Voedisch Management**

Alma Voedisch, New York concert manager, announces the season's activities of Theodore Spiering, American violinist. Since Dec. 1 Mr. Spiering has been touring the country under Alma Voedisch's management, giving a recital in Chicago on Dec. 2 and another on Dec. 3 at the Columbia State University of Missouri. On Dec. 10 he appeared in Pittsburgh and on Jan. 10 plays at Champaign, Ill.

TOPEKA, KAN.—J. C. Rothermel, formerly with the Kansas City Symphony Orchestra, has arrived here to take charge of the Orpheum Orchestra.

## GLUCK OPPOSED TO GERMAN MUSIC BAN

**Retorts to Critics at Colorado Springs Recital: "It Strengthens Us"**

COLORADO SPRINGS, COL., Dec. 3.—Alma Gluck was heard here in recital at the Burns Theater on Nov. 30. Although the scale of prices was considerably higher than has previously been set for similar concerts here, a very large audience greeted the noted soprano. She pleased the most in the popular encore numbers, "Comin' Thro' the Rye," "Carry Me Back to Old Virginny" and "Little Gray Home in the West." To those, however, who had previously heard her and admired her artistry Mme. Gluck's performance on this occasion left much to be desired. It is not clear whether or not she was suffering from temporary indisposition, but the fact remains that some of the former warmth and clarity of tone and wide, free range were lacking.

The artist in a little talk defended her continued use of German songs on her programs and the great demonstration of approval the audience gave showed how heartily they coincided with her judgment. She said in part:

"I have been told that I have been criticized for singing in German. I sing it for the nourishment and refreshment of the audiences. If we got hold of German steel, we would use it, wouldn't we? If we could get German meal, with which to nourish our bodies, we would use it, wouldn't we? It would be unpatriotic to destroy it, surely. And so with music. It means much to us, with its beauty and sweetness and its strengthening powers."

"Personally, I am not German. I am American in every fiber. My parents were Rumanian and Russian—Slav and Latin.

My name, Gluck, is no more my parents' name than Beethoven's was his. It is German, but it is my professional name, taken long before this war was dreamed of."

"I am making no money from this tour. Forty-five per cent of the gross receipts goes for the expenses, thirty per cent goes to the government in income taxes and the remaining twenty-five per cent I have voluntarily given to the Red Cross. I want no money now. I am only giving myself and all that I possess to help our great and glorious cause, and if we can take anything that is Germany's for our own improvement, let us do it. Let us suck their very lifeblood itself, if we can, to strengthen ourselves in the struggle. If German music gives us peace, comfort and refreshment, let us have it. And that, friends, is why I sing some of my songs in German, and I want you to receive them in the same spirit in which I give them to you."

The Cherniavsky Trio appeared in Pueblo on Nov. 13, under the direction of Prof. Thomas A. Christian, and with the patronage of the leading musical and literary clubs of the city. So favorable an impression did these artists make that they were immediately engaged for another concert in April. The Cherniavskys were to have been heard in Leadville the preceding day, but missed their engagement there because of a railroad wreck and, in fact, were able to reach Pueblo only a very short time previous to their recital. On the 14th they played at Boulder, under the auspices of the Woman's League of the State University.

T. M. F.

## DENVER CRITICISES ALMA GLUCK'S PROGRAM

**Singer Replies by Scoring "Petty Patriots"—La Scala Cancels Dates**

DENVER, COL., Dec. 2.—Alma Gluck, appearing in recital in the second subscription concert of the Slack series on Thanksgiving night, attracted an audience that filled every available seat in the big Auditorium Theater and "ran over" into the orchestra pit and upon the stage.

Out of fourteen songs on Mme. Gluck's program, six were sung in the German language. The program was widely circulated by Manager Slack prior to the concert so that no one who attended should have been ignorant of its character; yet a few patrons expressed their resentment at the singer's use of the "enemy language" by withdrawing before the group of German songs. The matter was taken up by a local newspaper the following day, and one or two individuals prominent in Denver musical matters were quoted as severely condemning Mme. Gluck for her presentation of German songs in the present crisis.

Mme. Gluck read the newspaper article *en route* and from Newton, Kan., sent to the *Denver Post* a defense, in which she scored the "petty patriots" who questioned her Americanism and told what she is doing for the Red Cross and, indirectly, for the government war fund. She defended the use of German music on the grounds of its beauty. Mme. Gluck's last program group was composed of folk-songs from various nations and concluded with "My Old Kentucky Home," which she offered as representing American folk music. She was recalled to sing "Carry Me Back to Old Virginny." Miss Eleanor Scheib, at the piano, proved herself a rarely good accompanist and Salvatore de Stefano, solo harpist, who divided the program with Mme. Gluck, earned repeated recalls, though the Auditorium is far too big a place for an effective hearing of the harp.

The La Scala Grand Opera Company, which had been announced for a series of nine performances at the Broadway Theater, commencing Dec. 10, has canceled its booking, due, no doubt, to the fact that the San Carlo Company had previously been booked for five performances later in the same month.

Shipment of the great organ to be erected in our Municipal Auditorium has begun from the factory. The instrument will probably be ready for use about Feb. 1. Clarence Reynolds of Philadelphia, who is engaged as municipal organist, will arrive about the middle of January to prepare for his work here.

J. C. W.

Harpist and Tenor Appearing in Joint Recitals

Annie Louise David, the harpist, who has been the assisting soloist with Sarah Bernhardt on a tour of 150 concerts, which ended in Montreal recently, is again appearing in joint recitals with John Barnes Wells, tenor. On Dec. 6 they appeared with the Orpheus Club of Toledo and Dec. 7 in Niles, Ohio. The artists will make many appearances together after the first of the year.

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IN SINGLE WEEK**



George Barrère, the Distinguished French Flautist and Chamber Musician

Since the time that he appeared here first as the solo flautist of the Damrosch Orchestra the activities of George Barrère have vegetated after the manner of "Mr. Finney's Turnip." The season sees him constantly on tour with one or another of the chamber music organizations he has fostered into being. During the week beginning Nov. 26 he appeared five times in five different capacities. On Monday, the 26th, he played with the Barrère Ensemble of Wind Instruments in Wilkes-Barre; on Thursday, Nov. 2, he appeared as joint soloist with Lucy Gates on the All-Star course of James E. Devoe in Detroit; on Friday, Nov. 30, Mr. Barrère's Little Symphony, together with Lucy Gates, appeared in Syracuse, and he conducted the concert. On the following night the French artist was once more discovered at the first flute desk of the New York Symphony Orchestra, and on Monday, Dec. 3, he rounded out his week with an appearance at Rutgers College, New Brunswick, with the Trio de Lutèce. Mr. Barrère will have two days to "get his wind" before starting on a lengthy trip of the South and Middle West with the Barrère Ensemble.

**Mme. Buckout Repeats Loomis Program "By Request"**

So successful was the program of Harvey Worthington Loomis's compositions given in Mme. Buckout's series this fall that a request was made for a repetition of the program. This occurred on Wednesday afternoon, Dec. 5, at Mme. Buckout's New York studio, when the soprano herself, Laura Clark, violinist, and Gilbert Wilson, baritone, appeared with the composer. Mr. Loomis's works were again greatly admired and the artists who interpreted them roundly applauded. Among the songs which were

encored were "I Came with a Song" and "Awake"—both dedicated to Mme. Buckout—"A Little Dutch Garden," "O'er the Sea" and "Melon Song."

**HEAR EFFA ELLIS PERFIELD**

Demonstration of Her Method Draws Interested Audience

This is the second season for Effa Ellis Perfield in New York City and the two demonstrations given on Nov. 30 in Mehlin Hall spoke volumes for the pedagogical music system which Mrs. Perfield is presenting to teachers all over the United States, Canada, Honolulu and China. Mrs. Perfield has created many teachers and they in turn are doing excellent work with thousands of students.

The program comprised short talks by Mrs. Perfield and Mme. Barbereaux Parry, head of the vocal department in Chicago, on important constructive subjects pertaining to music study. Convincing proof of merit was shown through the splendid work done by pupils ranging in age from six and one-half to twelve years, who had studied one year and less and who were presented by teachers connected with this system from New York City, Brooklyn, East Orange, N. J., and Woodhaven, L. I.

Sight singing and reading, feeling, rhythmic, harmonic and melodic dictation, reasoning and drills as applied to all branches of music study were among the significant developments shown with remarkable results by the many apt pupils in the various demonstrations. Remarkable comprehension was manifested by these youngsters through the pleasure evinced from an original group of songs effectively sung by Helen Howarth Lemmel. M. B. S.

**MUNDELL CLUB'S CONCERT**

**Messrs. Stiles and Sandby Aid Brooklyn Chorus in Attractive Program**

The Mundell Choral Club, conducted by M. Louise Mundell, gave an enjoyable concert at the Hotel Bossert, Brooklyn, on Tuesday evening, Dec. 4. The program opened with George Turner's stirring "Hail, Land of Freedom," and closed with the "Star-Spangled Banner."

Vernon Stiles, the tenor, was the soloist of the evening and evoked much enthusiastic appreciation, the audience rising to its feet in tribute after one group of songs. Mr. Stiles sang A. Walter Kramer's impressive "The Last Hour" with much feeling. Bainbridge Crist's "Bag of Whistles" and Fay Foster's "Where Blossoms Blow" were especially well interpreted. Two interesting songs were Mana Zucca's "Rose Marie" and "Whispering." Miss Zucca accompanied at the piano.

Herman Sandby, cellist, was another soloist to win favor. He was heard to advantage in "Roselil," a Danish song arranged by himself; "Spanish Dance," Popper; "Indian Lament," Dvorak; "Oriente," Cui, and "Valse Triste," Sibelius.

The club's singing showed evidences of careful training. "Morning," by Oley Speaks, was admirably done; then followed Burleigh's "Deep River" and a new and striking song by H. R. Shelley, "Song of the Sweep." The other numbers heard also won favor. Wilhelmina Muller accompanied. A. T. S.

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## ALFRED POCHON WEDS DAUGHTER OF NOTED VIRGINIA FAMILY



Mrs. Alfred Pochon, Bride of Flonzaley Quartet's Second Violinist

Alfred Pochon, second violinist of the Flonzaley Quartet, was married on Friday, Nov. 23, to Mrs. Susan Millar Ruthardt, at the home of Mr. and Mrs. W. W. Price, 247 Fifth Avenue. The marriage was strictly private, only Miss Millar, the sister of the bride, being in attendance. The Rev. Edward M. Deems

of Sailors' Snug Harbor performed the ceremony.

The bride is the daughter of Col. S. Rolfe Millar, now with his regiment in Anniston, Ala. It was owing to this fact that the marriage could not take place at the bride's home, Front Royal, Va. Mr. and Mrs. W. W. Price, who are friends of Mr. Pochon, kindly offered their home for the ceremony. The bride belongs to one of the old families of Virginia. She is a Colonial Dame of Virginia and a member of the Daughters of Pocahontas.

## IDELLE PATTERSON TO TOUR

Soprano Engaged for Ten Weeks' Trip with Minneapolis Symphony Forces

Idelle Patterson, the popular young American soprano, who has been appearing successfully in a number of concerts and recitals in the East this season, has been engaged for a ten weeks' tour with the Minneapolis Symphony Orchestra, beginning in April. She has other engagements booked in Brooklyn, Trenton, Des Moines, Moline, St. Paul and Minneapolis.

Miss Patterson will sing at the Biltmore Morning Musicales on Dec. 21 on the same program with Caruso. She sang in Carnegie Hall early in November, under the auspices of the Swedish Glee Club with decided success and also appeared later in the month at the Robert Treat Hotel, Newark.

## Topeka Greets Pasquale Tallarico

TOPEKA, KAN., Dec. 6.—Pasquale Tallarico, Italian pianist, received an ovation when he made his first appearance in recital here under the auspices of the Ladies' Music Club of Topeka. The concert was held in the City Auditorium and a large audience was in attendance. Signor Tallarico played his program brilliantly.

R. Y.

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## PATRIOTIC NOTE IN ST. LOUIS CONCERTS

Apollo and K. of C. Choral Clubs  
Display Service Flags—Miss Miller Soloist

ST. LOUIS, Dec. 1.—Choral concerts which have been stimulated with a spirit of patriotism have held the center of the musical stage here this past week. The Apollo Club and Knights of Columbus Choral Club both held their initial concerts and strange enough carried out somewhat the same detail in their efforts. On both evenings when the curtain went up a large service flag was displayed showing the many members who have gone to join the colors.

On Tuesday night, the Apollo had a gala affair with Christine Miller, contralto, as soloist. Charles Galloway presented the club in a number of spirited numbers, well chosen and befitting the occasion. A regular Army Bugler stepped upon the stage at the beginning of the program and after Reveille was sounded, the entire chorus sang the National Anthem. As a final number, the colors were brought on the stage and after several bugle calls by a quartet of Army Buglers, the club gave a fine rendition of Oley Speaks's "When the Boys Come Home." With fading lights, Taps were sounded and the big audience departed. Miss Miller, as usual, made a distinct hit. She sang three groups of songs, substituting for some that were already on the program. These she deftly explained to the audience. She encored with the "Marseillaise" and "Battle Hymn of the Republic" and as a final encore to her last group "Annie Laurie." Her appearance was one of the most successful that the club has ever had as her singing was so very artistic and musically. Her accompaniments were satisfactorily played by Miss Katherine Pike.

The Knights of Columbus ranks have been thinned considerably by the war as was evidenced by their big service flag on which was counted 40 stars. What they lacked in quantity, they seemed to make up in quality for they gave a stirring concert of well balanced numbers. Owing

to their ticket selling campaign in the Fall, the Odeon was packed and the enthusiasm reached a high pitch. Prof. Wm. T. Deibels had the men trained to a nicely. The soloists were Mme. Helen Abbott Beifield, soprano, and Amy Neill, violinist.

For the third pair of Symphony Concerts, Mr. Zach chose a very evenly balanced program. The soloist was Emilio de Gogorza, the eminent Spanish baritone. The orchestra played Goldmark's "Sakuntala" Overture, Chadwick's "Tam o' Shanter" and César Franck's Symphony in D Minor. Mr. Gogorza was in finer voice than ever before and made a telling impression in an aria of Gluck's "Iphigénie en Tauride." He sang also the Serenade from "Don Giovanni" and the "Largo al factotum" from "The Barber of Seville."

At the "Pop" last Sunday, Max Stein-del, the first cellist, displayed his versatility in rendering an arrangement of "Kol Nidrei" by Bruch and Popper's "Polonaise de Concert." This young man's return to the orchestra was heralded with much delight. The orchestra was in fine fettle.

Michel Gusikoff, concertmeister of the orchestra, and Stella Stenger were joint soloists at the annual concert of the Liederkranz Society in Belleville on Thanksgiving evening. H. W. C.

## MME. HOMER MAKES HER CLEVELAND DEBUT

Contralto Sings Patriotic Songs for Friday Musicales—Community Singing Introduced

CLEVELAND, OHIO, Nov. 30.—The second Friday Musicales at the Hotel Statler brought the beloved contralto, Louise Homer, never before heard here in recital. The program took a rather serious turn as the message of one patriotic American woman to her sisters busy with war service, who were relaxing for an hour of music. Horatio Parker's "The Red Cross Spirit Speaks," set to words of Dr. John Finley, produced a deep impression, as did "The Procession," by César Franck, which preceded it. At the close of a group by Sidney Homer his setting to Tennyson's words "Thy Voice Is Heard Through Rolling Drums," also produced deep emotion, and Mrs. Howe's "Battle Hymn of the Republic" was sung as encore. Italian songs began the program and American songs ended it, including those of Walter Damrosch, Carl Deis, Kurt Schindler, Louise Reichardt and John Alden Carpenter.

A piano recital on Monday evening in the ballroom of the Woman's Club by Betsy Wyers, pianist, was distinguished for the serious and scholarly attainments displayed.

Cleveland's first taste of community singing came at the close of a concert in Gray's Armory on Sunday afternoon, when the Young People's Symphony Orchestra of the Music School Settlement, conducted by Walter Logan, gave an ex-

cellent program, and Harper Garcia Smyth led the great audience in songs started by his three Community Center choruses, Miles Park, Addison and Glenville.

In a speech by Edward Williams of the Board of Education a banner of purple and gold, chosen as the Community colors, was presented to the center having the largest number in attendance. This will be competed for at each Community concert. Miles Park was the victor on this occasion. The audience of 2000 was recruited from Euclid Avenue to the far distant suburbs and a spirit of much enthusiasm prevailed.

Allen MacQuhae, the soloist of the day, is a young musician in whom Cleveland feels a warm interest. His big tenor voice has a caliber not often found except in singers of a high rank. Its middle tones are warm and mellow, and a soft, but long sustained high tone taken at the close of the last song of his English group, Dunn's "The Bitterness of Love," showed the possibilities of the long range of this really remarkable voice. "Vesti la giubba," with orchestra, won tremendous success with the audience. A. B.

## Second Concert for Children Given by New York Symphony

The second concert of the New York Symphony Series for Children was given at Aeolian Hall, New York City, on the morning of Dec. 1. Mr. Damrosch began the program with a talk upon the woodwind instruments, describing their quality, mechanism and range, after which he had the solo players of each instrument illustrate his remarks with short passages, all of which were much applauded by the young people. The program included the march from Raff's "Lenore" Symphony, the two Intermezzi from "Carmen," illustrating the flute and bassoon; the Allegretto from Brahms's D Major Symphony, illustrating the oboe, and a number from Ravel's "Mother Goose" suite, illustrating the clarinet.

Mr. Damrosch has succeeded in establishing a pleasant feeling of intimacy at these concerts. His remarks about the instruments played make the children listen carefully and his explanations of the numbers should be of great educational value. J. A. H.

## Harriette Brower Pupils Give Recital in Wanamaker Auditorium

Harriette Brower, the well-known teacher, pianist and writer, presented several of her young artist-pupils in recital at the Wanamaker Auditorium on Friday, Nov. 30. An interesting program was interpreted by the young players, who gave ample proof of careful training and high ideals. Two pianists, Anita Fontaine and Willie Callmeyer, delighted all by their precision and good tone, both in their solos and in the duos for two pianos. Gladys Connor showed expressive style in her numbers. Herman Schwarzman played with excellent intelligence and authority. Cora Remington, soprano, contributed a group of modern Italian and English songs. Francis Moore supplied artistic accompaniments.

## SPRINGFIELD GIVES HEARTY WELCOME TO MME. MELBA

Diva Heard in That City for First Time  
—Carmine Fabrizio and Arthur Hackett Assist

SPRINGFIELD, MASS., Nov. 30.—Mme. Melba's appearance here in the second of the Ellis series of concerts, in place of Kreisler, was a delightful occasion for those who had heard her sing at other times as well as for those who made her acquaintance Tuesday evening in the Auditorium. Her voice was never better and she sang every one of her selections in a way that left nothing to be desired. Her reception here was most enthusiastic and to her program numbers she added four encores for good measure. Her first number was the Mad Scene from "Hamlet" by Ambrose Thomas. Then followed "Se Saran Rose," by Arditi, and Tosti's "Goodbye." Her other songs were by Duparc, Chausson, Bemberg, Grieg and Cyril Scott.

With Mme. Melba were Carmine Fabrizio, violinist, and Arthur Hackett, tenor. Mr. Fabrizio's appearance Tuesday evening was his first in this city, but he won everybody in the audience by his masterly playing of his remarkably old violin. His playing of Kreisler's arrangements was especially beautiful. His was the difficult part of opening a program containing no less an artist than Mme. Melba, but before he had finished his first number, a "Berceuse," by Mme. Lawrence Townsend, it was apparent that he had his audience with him.

Arthur Hackett added to the excellence of the concert. His most effective number was "The Bells of Rheims," by Lemair, which he sang with great power and feeling. His numbers included a group of French songs and compositions of Purcell, Hageman and Rummel. Frank St. Leger was pianist. T. H. P.

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## MAUDE FAY DERIVES INSPIRATION FROM SOJOURN IN HER NATIVE CALIFORNIA

Dramatic Soprano Deeply Stirred by Grandeur of Mt. Tamalpais, Near Her Summer Home—Leaves to Join Chicago Opera Forces—Sang Several Times for Soldiers and Sailors—Plans to Enlist Interest in Opera House for San Francisco

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Nov. 30, 1917.

"MY summer in California has been an inspiration," said Maude Fay, the dramatic soprano, just before she started Eastward to join the Chicago Grand Opera Company. "I have kept away from San Francisco and lived in Marin County, out in the country, where everything is worth while, everything elemental and big. Out from my summer home I have looked upon Mount Tamalpais. The mountain has been to me as a Brahms symphony. I have looked up and sung to the mountain and it has given back great music to my soul."

"And now I am going back to work. The mountain will wait and when I come back it will be just the same and we will commune with each other again. It is just as fresh and new as when, a San Francisco child, I first gazed upon it."

The mountain music that Miss Fay knew in her silent moods at the summer home in Marin County dwelt in her own thought, yet the mountain really does sing. Half way up the steepest trail, and looking away toward the beautiful region in which Miss Fay has been living, is the home of a remarkable echo. We told the singer about it, and when she comes back to California next summer she is going up there to hear it give back to her the music she has so often sung to it from a distance with no audible response. The Tamalpais echo repeats all tones with marvelous accuracy.

### A Dramatic Episode

Before going away Miss Fay sang at several concerts for the soldiers and sailors. At one of these, in the great concert room of the Fairmont Hotel, she was singing "Kathleen Mavourneen" when a naval officer abruptly entered and called out from the rear of the hall:

"Any men from the Oregon must report at once to their battleship!"

Just then Miss Fay was at the words, "It may be for years and it may be forever," and about twenty of the naval men arose and walked out.

"My own brother-in-law, Lieutenant-Commander Crittenden, the executive officer of the Oregon, was one of those who had to leave," said Miss Fay in speaking of the incident. "It was one of the most affecting moments of my life. While I sang, as the boys were walking out in response to their country's call, I thought of the new meaning of the words, 'it may be for years and it may be forever,' and only by supreme effort could I continue the song."

At the United States Naval Station, Mare Island, Miss Fay sang to an audi-

ence of more than 4000, and on that occasion the commandant sent his barge to Vallejo for the singer and at the island he provided a naval escort headed by the Marine Band.

Extremely enthusiastic about the California war work, Miss Fay has done everything in her power for the soldiers and sailors.

"Have you found the art conditions in California improved?" we inquired.

"Oh, yes, indeed!" was the reply. "California is alive with artistic natures. It is a natural home of music. I have heard the symphony orchestra, and it is splendid."

"You are not to sing German rôles in Chicago," the writer remarked, referring to the report that the city was to have no hostile operatic music this season.

"I do not know," Miss Fay answered. "Mrs. Herman Lewis, my manager, wired me to bring all my German scores, costumes, etc., as she thought I would need them. I wish I were to sing the Liszt 'Heilige Elisabeth.' I was the only one to sing it in Europe. There is not one decadent note in the music."

"Will you go back to Germany at the close of the war?" we asked.

### Hour for American Music

"No," was the response. "I do not think we belong over there. This is the psychological time to make American music great. I have talked the matter over with many of the great artists and they agree with me that the thing for the musicians to do is to develop the musical interests of this country. We



Maude Fay, Dramatic Soprano of the Chicago Opera Company

are singing and playing over the heads of many of the people, it is true, but it must be done. It is both a necessity and a great opportunity. America is ready for the development.

"Personally, I feel that it is my duty to do anything, to suffer anything, if need be, to make the people of my own country love music and know music as they should. To this cause I shall now devote myself wholly."

As to music in San Francisco, Miss Fay stated that the first thing to be done, with the orchestra made permanent, is to build an opera house of the best class.

"When I come back I shall try to arouse interest in the matter," she added. "We want an opera house and I want to sing 'Dich Theure Halle' at the opening."

THOMAS NUNAN.

### MANY ST. PAUL CONCERTS

Minnette Warren, Harriet Casady and Gertrude Cleophas Among Soloists

ST. PAUL, MINN., Nov. 30.—Minnette Warren, announced as composer-pianist, received the encouragement of an audience assembled in Plymouth Congregational Church and grateful expressions of appreciation. The young pianist's first number was Grieg's Ballade in G Minor; her next, a group including the Ballet Music from "Alceste," Gluck-Saint-Saëns; Chopin's Etude in A Flat, Nocturne in F Minor and "Variations Brillante." Her final appearance was in the playing of a number of her own compositions—"Song of the Brook," Three Preludes, Op. 70, Nos. 1, 2, 3, and a Theme and Variations in C Minor.

Harriet Casady, soprano, just returned from a period of study with Oscar Seagle, sang a program of tastefully chosen songs and arias in the First Methodist Church Friday night. Franklyn Krieger assisted at the piano. Miss Casady's appearance was noted for the clarity of the voice, a creditable measure of skill in its use and intelligent reading of beautiful numbers.

Gertrude Cleophas, newly elected active member of the Schubert Club, made her first appearance Wednesday afternoon. Long periods of study with Leschetizky and Zeisler found their ob-

jective in the splendid equipment evidenced in a performance of Schumann's Etudes Symphoniques, followed by the "Magic Fire Music," Wagner-Brass; Rosenthal's "Papillons" and Liszt's Hungarian Rhapsodie, No. 6. Beauty of tone, fleetness of execution, a restrained style that was also expressive were some of the many agreeable features of her work.

Mildred Langtry, contralto, was enthusiastically applauded upon singing, in good voice, the Recitative, "Twill Be a Painful Separation," and Air, "In Gentle Murmurs" ("Jephtha"); an Irish ballad and numbers by Pierné, Carpenter, Rhys-Herbert and Quilter.

Lillian Nippert Zelle, violinist, played with the simple sincerity of authority which won many admirers, and Lillian Crist played the accompaniments.

Elsie M. Shawe conducted the "sing" songs, with Emelie Courteau at the piano.

F. L. C. B.

### Edith Aab to Appear in Four Concerts in Connecticut Cities

So successful was the recital given by Edith M. Aab, the Hartford contralto, on Nov. 7, in Hartford, at which she introduced Robert Wynne Jones, a young tenor, who has been studying with her, that they have been engaged for four concerts directly as a result of it. They appeared in Hartford on Dec. 12 and are to give recitals at Bristol, Conn., and Unionville, Conn., two in the latter city, in the near future.

### Gifted Soprano Gives Recital in Schenectady, N. Y.

SCHENECTADY, N. Y., Nov. 30.—An appreciative audience greeted Jenny Taggart, soprano, at the Van Curle Opera House on Tuesday evening. Miss Taggart has a voice of good range and power and great flexibility. Her opening number was "Ocean, Thou Mighty Monster" from Weber's "Oberon." Of exceeding interest were the piano and violin selections given by Edward and Earl Rice.

L. E. T.

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## MR. AND MRS. MANNES IN A DELIGHTFUL RECITAL

Distinguished Musicians Present Three Sonatas—Violinist Takes Viola in Brahms Composition

Mr. and Mrs. David Mannes, Violinist and Pianist. Sonata Recital, Tuesday Evening, Dec. 4. The Program:  
*Mozart, D Major Sonata; Brahms, C Minor, for Viola and Piano, Op. 120, No. 1; Lekeu, G Major.*

A recital by Mr. and Mrs. David Mannes invariably attracts a large gathering of admirers, so little surprise was caused last week when their sonata recital quite filled the auditorium.

The *clou* of the program was the Brahms work for viola and piano. The couple gave a satisfying and virile reading of this composition, presenting the meaty music with breadth and dignity. The sonata was designed by Brahms for the use of Muehlfeld, the clarinetist, and friend of the great contrapuntist.

The Mozart sonata was played with delightful clearness and tenderness and—with artistic tempi!

The Lekeu work is one of the souvenirs of this youth, whose striking Adagio was given a couple of weeks ago by Walter Damrosch. There is a certain flatness to the composition in parts, but it is certainly worth-while music.

A. H.

### ZOELLNERS IN SIOUX CITY

Greeted in Fourth Appearance—Orchestra Leads Community Sing

SIOUX CITY, IOWA, Nov. 26.—Not since the Flonzaleys appeared here, some five years ago, have Sioux City music-lovers been afforded such a treat of chamber music as that given on Nov. 24 by the Zoellner String Quartet, who made their fourth appearance here. The concert was under the auspices of the Woman's Club. In the evening an informal dinner was given at the West Hotel to the Zoellners.

The fourth of the Sunday afternoon community concerts was given by the Sioux City Symphony Orchestra, on Nov. 25, under the direction of Harold Ryder Harvey. The orchestra yesterday did altogether the best work of the four years of its existence. Mr. Harvey is doing splendid work with his orchestra and it is having a far-reaching effect on the musical life of the city. Part of the program was devoted to a community sing.

F. E. P.

### New String Quartet Makes Successful Début in Atlanta

ATLANTA, GA., Nov. 28.—Atlanta's new string quartet, organized by Michael Banner, made its début Tuesday night at Cable Hall, under the patronage of the Atlanta Music Study Club. The ensemble, composed of Michael Banner, Mary Miller, José Gasca and Lars Sorenson, made a deep impression on the audience. The performance was a revelation. The audience found the players artists, who revealed new beauties in Schubert and Beethoven and Haydn. The concert at once gave chamber music a place it has never before occupied here.

The Tschaikowsky Andante Cantabile brought the audience to a full realization of the gifts of the musicians and there was another big moment when Mr. Banner played the Mendelssohn Concerto, with Kurt Mueller as pianist.

L. K. S.

### Ithaca Conservatory to Have Unique Midwinter Course

ITHACA, N. Y., Dec. 3.—The Ithaca Conservatory of Music has arranged for a unique course to be given during the coming January. It is called a "Mid-Winter Inspirational Course" and is designed to place within the reach of teachers and students who are unable to get away for any great length of time, the current movements in music of all kinds. The course, which will last two weeks, will consist of lectures, technical demonstrations, criticism classes and open forum meetings.

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## NEW MUSIC VOCAL AND INSTRUMENTAL

**EIGHT SONGS.** By Giuseppe Ferrata, Op. 35. (New York: J. Fischer & Bro.)

The rare gift of Mr. Ferrata, whether in composition of a string quartet, piano pieces, songs or what not, is so distinct that his new works are awaited with real expectancy. He has written many fine songs, but we question whether he has ever before put forward so important a set as this new album of eight songs. It is in no sense a cycle, as the poems are from varied sources, including several by Arthur Symons, Tagore and Frank Dempster Sherman.

It is impossible in the space of a brief review to speak individually of all the songs in this book. We must, however, make special mention of the extraordinarily successful and beautiful Tagore setting, "You Are the Evening Cloud," as fine an art song as has been written anywhere in a very long time. We must also speak of "The Prince," "When Finis' Comes," "A Song of Farewell" and the final "Requies." Every one of these songs Mr. Ferrata wrote to satisfy his artistic conscience, not to please some singer, not to please the average audience. They represent his fine art in its highest estate, unwilling to make a concession, unwilling to gather applause by the injection of tried and tested musical stock phrases or high notes at the end. The part writing in "A Song of Farewell" suggests muted strings in its suavity. Modern without being ultra-modern (although some might consider Mr. Ferrata's harmonic plan classifiable under the latter designation), this group of songs would hold its place in any clime as the important, sincere utterance of a composer of high purpose. We insist that there are far too few singers who have taken the trouble to acquaint themselves with Mr. Ferrata's contributions to their literature. These eight songs, carefully examined, will make many of these singers ardent Ferrata exponents.

\* \* \*

"OZYMANDIAS," "Mad Patsy," "The Donkey," "The Short Cut to Rosses," "The Trail by Night," "Dirge for a Fallen Soldier." By Bryceson Treharne. (Boston: Boston Music Co.)

These six songs give us an example of Mr. Treharne's work later than the songs of his reviewed in these columns early this fall. Just how much later they were composed we are unable to say, but they reveal a more distinct modernity, and in some ways a deeper penetration of the poem, although this is not so in every case. Shelley's "Ozymandias," with its famous "I met a traveler from an antique land," has not to our knowledge been set so majestically, nor is it probable that it will be duplicated. Mr. Treharne has mastered it and made of it a very big song. We like less the modern Irish James Stephens poem, "Mad Patsy." There is a good deal of color in it and a remarkably deft handling of the main theme, plus harmonic management that could only be accomplished by as fine a composer as Mr. Treharne. Yet it does not carry conviction; it seems to be more clever than real.

In Gilbert K. Chesterton's "The Donkey," a very remarkable poem, by the way, Mr. Treharne has done one of his

best songs. Here there is that sincerity that has made us admire his work so much, and the whole song is unified in an extraordinary manner. There is a real Celtic note in "The Short Cut to Rosses," a masterpiece in its handling of the harmonization of the accompaniment. "The Trail by Night" is too much like Mr. Treharne's "The Terrible Robber Men" to call for special comment. It is the same type of song; had we known it first, we probably would have had a good deal to say about it.

We are not sure whether it is the time in which we are living or whether the song itself, but in any case, the "Dirge for a Fallen Soldier," to a remarkably fine poem by George Henry Boker, takes the place of honor in Mr. Treharne's songs which have come to our attention to date. It has less individual qualities than many of his works, being written in the accepted funeral march form, with the same muffled-drum figure used years and years ago by the gentle Mendelssohn in the Funeral March of his "Songs Without Words"; but the melody is so strong, the sentiment so deep and the carrying out of the idea so perfectly proportioned, that it commands more than praise—it commands respect and admiration for this intensely human composer who fashioned it. Toward the end of the song Mr. Treharne has introduced an accompaniment for mixed chorus which may be used if desired. We imagine that this will be very effective. Here is a song that should be heard these days in our patriotic concerts. Mr. Treharne has not attempted a "war song," nor has he come to America to write us a national anthem. There is more patriotism in one measure of his "Dirge for a Fallen Soldier" than in any two dozen of the overnight concocted patriotic and war songs with which our good public is saddled these days. For Mr. Treharne has sounded the note of humanity, and sounded it so that it cannot be missed by any who hear this song.

"Ozymandias," "Mad Patsy," "The Short Cut to Rosses" and "The Trail by Night" are for a high voice; "The Donkey" and "Dirge for a Fallen Soldier" for medium voice.

\* \* \*

"HIDDEN IN YOUR HEART," "Give Me Your Hands," "Come Back to Me." By Frank E. Tours. "The King of the Fairy Men," "When Death to Either Shall Come," "Mary's Baby," "Lone Dog." By Sidney Homer, Op. 34. "I Sang of Love," "Lullaby." By R. Huntington Woodman. "The Rover." By R. Huntington Woodman. "The Dream." By Edward Horsman. "Knight of the Plain," "Garden of Dreams." By C. Whitney Coombs. (New York: G. Schirmer.)

A really unattractive group of new song issues, comprising two extremes—Mr. Homer's dull settings of Bridges and James Stephens poems and several poor ballad examples in the Tours and Woodman songs.

Of the Tours songs the best is "Give Me Your Hands" for a baritone voice, dedicated to John Charles Thomas. There is no best in the Homer group; they are all equally uninteresting. Mr. Woodman's "The Rover," a healthy baritone song, has lots of dash in it and will

be much admired by audiences. It is dedicated to Harold Land.

A remarkable example of how a composer may kill the spirit of a poetic gem is instanced in Mr. Horsman's "The Dream." In the first place, the composer has repeated phrases of the poem over and over to suit his musical needs and, further, he has written music that is not in the simple mood of the text. The poem is a translation into English of some old Japanese verses. They demand innocent treatment, simple utterance. Instead Mr. Horsman makes a four-page song out of four lines! As a secular composer, despite the success of his "Bird of the Wilderness," we find little that interests us in Mr. Horsman's music.

The Coombs songs are conventional, but "Knight of the Plain" will be successful and very useful for baritones.

\* \* \*

"SUMMER AND WINTER." By Theodora Dutton. Three Pieces by Borodin. Arranged by Ferdinand Dunkley. (New York: G. Schirmer.)

In the usual graceful and tuneful Dutton manner is this set of six easy piano pieces. Among the six are "A Skating Party," "The Jovial Gipsy" and "The Lotus Lake."

The lovely piano pieces of Borodin, "Au Couvent," "Revery" and Nocturne, have been transcribed for the organ by Mr. Dunkley in a wholly praiseworthy way. They will be very effective in recital. The three pieces are issued under one cover.

\* \* \*

"IRISH LAMENT," "Irish Dance." By Cyril Scott. (New York: G. Schirmer.)

Mr. Scott's violin music is like his other things, always a matter that rivets our attention. Both of these splendid compositions—they are well contrasted—are worthy of our profoundest esteem. Concert violinists ought to add them immediately to their repertoire, to replace some of the hackneyed pieces now played to death. They are dedicated to the American violinist, Francis Macmillen.

\* \* \*

"HOW SLEEP THE BRAVE!" By Bryce-Son Treharne. "God of Our Fathers." By John Prindle Scott. (New York: Harold Flammer, Inc.)

This is the first choral piece of Mr. Treharne's that we have seen. We are sure it will not be the only one. For the highly gifted composer exhibits a fine command of writing for chorus. This is a deeply felt setting of a poem by William Collins, especially appropriate at the present time. Employing only an occasional fifth voice (an additional bass note), Mr. Treharne has woven the entire composition in four-part mixed voices. The melody is affecting and its harmonic garb wondrously rich and plastic. Such a chorus as his "How Sleep the Brave!" would in itself entitle Mr. Treharne to respect as a composer.

Another very effective sacred song by Mr. Scott is "God of Our Fathers." Broad in its sweep and full of straightforward melody, with a fitting contrast in the middle, this song should be heard widely and found useful for church solos. It is issued in high and low keys.

George M. Vail has arranged it as an anthem for mixed voices with soprano or tenor solo. Mr. Vail has accomplished his work with distinction, revealing excellent musicianship in his part-writing for the voices. The organ part which he has fashioned from the original piano part also does him credit.

\* \* \*

"NOW THAT APRIL'S THERE," "A Garden Is a Lovesome Thing." By Alma Goatley. "Such a Starved Bank of Moss," "My Lady." By Margaret Hoberg. "Who Walks the World?" By Clarence E. Rolfe. "Drifting." By Arthur Foote. "When Twilight Weaves." Arranged from Beethoven by Gena Branscombe. "Ah, Love but a Day." By Mrs. H. H. A. Beach. (Boston: Arthur P. Schmidt Co.)

Altogether unusual in the season's output are the Goatley songs, the composer being hitherto unknown to us. There is a remarkable rhythmic individuality in "Now That April's There." We can hardly think of a better setting for this Browning poem, a poem full of optimism and joyous outdoor spirits. It is published in two keys, for medium and low voice. Delightfully simple is the other Goatley song, a tenderly expressed slow

movement with a big opportunity for fine *legato* singing.

Miss Hoberg's songs are decidedly singable. "Such a Starved Bank of Moss" is the more important of the two and ought to make a good recital number. Quite in the Brahmsian manner is Mr. Wolfe's "Who Walks the World," to a fine poem by Florence Earle Coates, while Mr. Foote's "Drifting" is one further proof that the old guard in American composition still writes very worthy music, even in 1917.

Mrs. Beach's noted song is here presented arranged as a duet for soprano and tenor; it should be useful in its new form. The Branscombe arrangement is similar to her setting of the famous Beethoven Minuet for women's voices, commented upon in this journal some time ago. She has written her own text very gracefully and has arranged the music with fine effect. It is a duet for soprano and alto voices.

\* \* \*

"THE SHULAMITE." By Emmanuel Chabrier. "By the Rivers of Babylon," By S. Pautchenko. "The Beatitudes," By N. Tcherepnin. "O God, Hear My Prayer," By A. Gretchaninoff. (Boston: Boston Music Co.)

An excellent edition of "The Shulamite," with M. Louise Baum's English translation of the original Richépin poem, presents a cantata for chorus of women's voices with mezzo-soprano solo that ought to be made known in this country. The father of much modern French music, Chabrier, whose musical speech is quite up-to-date, wrote most fascinatingly in what he calls this a "lyric scene." The voice parts for the chorus (four-part) are very difficult, and the solo part will be heard correctly only when it is in the hands of a singer who is also a musician.

These three pieces of Russian church music are superb, the first two arranged finely by the gifted Carl Engel. They are for mixed voices, with frequent subdivisions of the various sections. Finest of them is the Gretchaninoff, one of the greatest pieces of choral writing that we know by a contemporary composer. The English version of it is by Nathan Haskell Dole.

\* \* \*

"A CLEAR MIDNIGHT." By Harry Reginald Spier. "The Red Heart," "A Nipponese Sword Song." By Fay Foster. (New York: J. Fischer & Bro.)

Mr. Spier's Whitman setting is a serious piece of work, a song that commands our respect for its freedom from the meretricious. It is a very Brahmsian affair; when sung by an artist of ability it ought to make an excellent recital song. Two editions, for high and medium voice, are issued.

Miss Foster has taken as her poems two ancient Japanese "tankas," done into English by Shotaro Kimura and Charlotte M. Peake. "The Red Heart" is a dramatic conception, brief but long enough to present a lovely lyrical section in 3/2 time. In "A Nipponese Sword Song" there is a good deal of brisk, virile writing, couched in strong accents; the middle portion has a marked Japanese color. The song is dedicated to Paul Althouse.

Both songs do great credit to their composer. The first is published in high and low keys, the second in high, medium and low keys.

A. W. K.

### NEW MUSIC RECEIVED

#### Songs

"Exaltation." By Seneca Pierce. (Boston: Published by the Composer.)

#### For the Piano

"Midsummer." By André Maquerre. Arranged by Heinrich Gebhard. (Boston: Boston Music Co.)

"Tarantella Brillante." By A. Louis Searmolin. (New York: Boosey & Co.)

#### For the Violin

"Meditation." By Gottfried H. Federlein. Op. 29, No. 1. (Philadelphia: Theodore Presser Co.)

#### For the Organ

"Moonlight." By J. Frank Frysinger. (Philadelphia: Theodore Presser Co.)

#### Patriotic Songs

"Star of Liberty." By Alexander Steinert. Jr. (Boston: Boston Music Co.)

"Liberty, Sweet Liberty," "America, My America." By George Thornton Edwards (Portland, Me.: Underwood Music Co.)

#### PART SONGS

#### For Male Voices

"The Reapers," "The Song of a City." By T. Carl Whitmer. (Cincinnati: Willis Music Co.)



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## L. E. BEHYMER REPLIES TO ATTACK OF FRANK W. HEALY

Los Angeles Manager, for Thirty Years a Pioneer in Pacific Coast Musical Affairs, Defends His Course in Booking Musical Attractions in That Section—Denies There Are Unfair Profits for "Middlemen"

**L.** E. BEHYMER, for the past thirty years one of the leading factors in developing music through managerial channels in the far West, has taken up the protest made in MUSICAL AMERICA on Nov. 17 by Frank W. Healy of San Francisco against the "middleman" in Pacific Coast musical affairs. Mr. Behymer's statement on the subject throws interesting sidelights on conditions in that section of the country.

It may be remembered that Mr. Healy took exception to the prevailing system of presenting Eastern artists on the Pacific Coast on the ground that because "such a large profit is tagged on by the middleman," many artists lose engagements that they otherwise would get.

In reply to Mr. Healy's contentions Mr. Behymer writes to the editor of MUSICAL AMERICA:

"Nov. 26, 1917.

"To the Editor of MUSICAL AMERICA:

"I wish to call your attention to the issue of Nov. 17, page 36, a protest from Frank W. Healy of San Francisco in regard to the loss of engagements because of large managerial profits in this section. Personally, I only recognize it in one way—that the chances are that the reason he is not doing business is because he is losing engagements on account of the large profits he wishes to derive. I know I have not found it so. Managerial profits in this office have been very modest and for twenty years in building up the business the profits were microscopic. In fact, we were compelled to participate, during that period, in the dramatic business and make our profits there to pay the losses on music. However, the business at the present time, that we have established after laborious years, is in a very excellent condition, although our main profits are derived from the operatic angle each year, when we organize and handle it in our own way."

### Buying in Quantities

"The proof that the people in the small towns of the West have dealt with this office for from fifteen to twenty years shows probably that they are not very much disgusted with the so-called middleman. If Mr. Healy would buy from ten to twenty concerts of these artists, as I do, and secure them at a price far below what the clubs are in the habit of paying, he would probably understand why there may be some profit in the business and he would be able to save money for the clubs with whom he deals.

"He also says that some of the Eastern managers are apparently very slow to learn the true conditions. This office has been dealing with some of the brightest Eastern managers that this or any other country possesses, and if they did not know the true conditions here the chances are they would be dealing with Mr. Healy instead of with this office. They know what angle their business comes from; they know who has been their friend for years, and if they

were not satisfied with the business methods pursued, would undoubtedly have changed years before Mr. Healy came into existence as a San Francisco manager.

"What has Mr. Healy done for the musical conditions of the State of California or the Pacific Coast? What has he done to pioneer the outlying districts? How many times has he paid losses on the clubs' deficits and how much has



L. E. Behymer, the Pacific Coast Manager

he done for the city in which he resides?

"On the other hand, what has John M. Spargur done outside of the Seattle Philharmonic Orchestra situation in booking on the Pacific Coast? If he has any criticisms to make, why does he not make them to the Eastern managers direct, instead of protesting to Mr. Healy as the arbiter of the musical conditions of the West?"

### The Situation in Phoenix

"In regard to Brandon Brothers of Phoenix, who are in the percentage game only, and who are good theatrical managers, but who would like to break into the musical business, why should they speak of conditions of which they are not even cognizant in their own town? Simply because this season a Philharmonic Course was started in connection with the best citizens of Phoenix, under the management of one of their own musicians, and for the first time such artists as Cadman and Tsianina, Harold Bauer, Reinhard Werrenrath, Theo Karle and Julia Culp are being given to the citizens at a reasonable price. When the club management of the Series refused to pay a prohibitive price of \$250 per night rental to Brandon Brothers, and arranged for another theater, offering Brandon the first opportunity, the latter resolved to put these citizens out of business and announced they would play Godowsky the same night as Werrenrath in Phoenix, although they knew this office had booked Godowsky in the

West, over 800 miles away, for that evening, also announcing in their series Alma Gluck and Galli-Curci, so as to kill the business of the club, when they knew positively they could not get either. I am pleased to say, however, that the Philharmonic Course in Phoenix which really has the consideration and patronage of its best citizens, representing the social, financial and musical life, opens to-night with a sold-out house for Cadman and Tsianina, and argues well for the rest of the series.

"If I had not been in operation in this country for thirty years, I probably would allow these new people to act as judges of what should be done in the Far West, and if any of them would put up the guarantees that I do yearly I would say they had a right to criticize.

"Such statements in a paper do not convince persons who know the true inwardness of the matter, but they do create considerable friction with a number of the club members who yearly assume the attitude, no matter what artists are coming West, that they are woefully overcharged and that the prices asked are at least three or four times what the artist should have no matter whether they are the most authoritative or simply the mediocre ones. They will always take that attitude and have an idea that they can purchase their material to better advantage direct in the Eastern marts, but when only two or three dates can be secured by such methods in this vast territory the artist will not come West. He cancels, causes dissatisfaction with the clubs who have advertised him, and it drives them into an office that is reliable and pays as it goes, and handles only the best, buys them as closely as possible and retails them at a living margin, which margin must not only cover office expenses, printing, press work, but very often calls for a trip into the club section, a canvass of the seat sale among the citizens, meetings with the school boards, talks before the clubs, Chambers of Commerce, Rotary Clubs, musical sections and a thousand and one things that Mr. Healy, Mr. Spargur, Brandon Brothers and the Eastern managers would not think of doing, and would not do if they did think of it.

"Very truly yours,

"L. E. BEHYMER."

## ALCOCKS GIVE OMAHA CONCERT

Contralto and Tenor Win New Admirers in Diversified Program

OMAHA, NEB., Nov. 29.—The third concert of the Associated Charities series at the Blackstone brought before a small but appreciative audience Merle Alcock, contralto; Bechtel Alcock, tenor, and Dorothy Subelle, accompanist. A program, ranging from operatic arias to popular songs, was so well given as to win warm approval from the auditors. Several duets were given by the singers, whose voices proved charmingly harmonious.

An interesting concert was given recently when Hazel Silver, soprano, of Chicago, but formerly of Omaha, and Mabel Woodworth-Jensen, a violinist new to our musical community appeared. Miss Silver has developed much in her art, having attained breadth and considerable brilliancy in the upper register. Mrs. Jensen proved herself to be a violinist of unusual attainments. Nora Neal, under whose management the concert was given, was the accompanist of the evening.

The George Crook Woman's Relief Corps presented Wilmot Goodwin, Florence Austin and Lee Cronican in concert yesterday evening in the ballroom of Hotel Fontenelle. E. L. W.

The Manhattan division of Billy Sunday's choir, comprising 1200 members, sang under Tali Esen Morgan, at a benefit for the Armenian Relief Association Fund at the Academy of Music, Brooklyn, on Sunday afternoon, Nov. 25. It is planned to form all the Billy Sunday choirs in a national organization, with Mr. Morgan as the managing director.

Elsie Baker, the contralto, is now on her second concert tour of the season, which includes eighteen appearances.

## MARIE TIFFANY

## MARTAMELIS

## JOHN BLAND, Tenor

## KUNWALD FORCES WARMLY WELCOMED IN BUFFALO

Cincinnati Orchestra and Mischa Levitzki, Soloist, Vigorously Applauded—Third Municipal Concert Given

BUFFALO, N. Y., Dec. 5.—The Cincinnati Symphony Orchestra, Dr. Ernst Kunwald, conductor, gave a concert in Elmwood Music Hall last evening before a large and highly enthusiastic audience. After the "Star-Spangled Banner," which called forth much applause, the regular program began with Tschaikowsky Overture, "1812," which was played in superb fashion. Then came the young pianist, Mischa Levitzki, who gave a masterly performance of the Saint-Saëns Piano Concerto in G Minor, for which Dr. Kunwald provided a well balanced background. Applause was deafening after its rendition and the player was obliged to come forward many times in response to it and finally had to grant an encore number.

The second part of the program was devoted to the first hearing here of the "Two Indian Dances," by Skilton, and Symphony, No. 1, C Minor, Brahms. The Skilton number is marked by delightful rhythm and excellent color effects, but was not received with great enthusiasm. To the Brahms symphony the conductor brought to bear all the resources of his art and held the audience spellbound. He was given an ovation after it. This was the second of Mai Davis Smith's subscription series.

The third Municipal Orchestra concert, under the direction of John Lund, was given at the Broadway Auditorium, Sunday afternoon, Dec. 2. An audience of 4000 gave manifestation of its appreciation after each number. Wolf-Ferrari's "Intermezzo" from the "Jewels of the Madonna" was very beautifully played and was redemanded. Fred Star True, a local baritone, sang two solos excellently and gave encore numbers.

F. H. H.

Karl Jörn Gives Recital at Brooklyn High School

Karl Jörn, the tenor, gave a recital of operatic music on Dec. 4 before the students of Erasmus Hall High School, Brooklyn. Mr. Jörn's appearance was in connection with a movement on foot to instill an interest in the best music among the students of the public schools.

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## MR. HERTZ FEATURES LOCAL COMPOSERS

Californian Works to Be Given by San Francisco Symphony—Zech's "Lamia" Played

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Nov. 28, 1917.

ALFRED HERTZ, conductor of the San Francisco Symphony Orchestra, has adopted the policy of featuring compositions by California composers. Last Friday and Sunday the symphonic poem, "Lamia," by Frederick Zech of this city was given a hearing, and the next program will include Fred Jacobi's "Camino Real" suite.

Zech's "Lamia," a setting of the Keats poem, had been heard before in San Francisco, but never with adequate interpretation. It is a colorful, well-constructed composition, not unworthy of its place on the program with Schumann's Fourth Symphony and Tschaikowsky's Third Suite. Mr. Zech is a prolific composer, though it has been his custom to store his works away as soon as finished, making no attempt to get them before the public. He has written four symphonies, four piano concertos, two grand operas, more than 150 songs and chamber music in all forms. His family has been prominently identified with San Francisco music since the pioneer days.

The directors of the California Music Teachers' Association have decided to hold the 1918 convention in Los Angeles. The latter city's claim to the July honor was disputed by Riverside, but the larger city won. These state office candidates for the coming year have been nominated:

President, Albert F. Conant of San Diego; vice-president, George S. McManus of San Francisco; treasurer, Samuel Savannah and H. W. Patrick of San Francisco; directors, Mrs. L. L. Rowan and Willibald Lehman of San Diego and Horatio Cogswell and Charles Farwell Edson of Los Angeles. There

is no opposition to either Mr. Conant or Mr. McManus.

Under the leadership of Alexander Stewart of Oakland, president for several years, the State Association has been brought to a highly prosperous condition.

A fund of \$1,000 has already been raised for the July convention as the result of a campaign carried on by William H. Lott, president of the Los Angeles branch; L. E. Behymer, the well-known impresario; Frank H. Colby, editor of the "Pacific Coast Musician"; Jaroslaw de Zielinski, the Los Angeles County vice-president, and others.

The State Association members are to vote in December on the adoption of a new constitution and by-laws which have been drafted by Albert F. Conant, Z. Earl Meeker, Walter B. Kennedy, William H. Lott, Albert Elkus, Gerard Tailleur, Florine Wenzel and Robert Maile.

The San Francisco and Alameda County branches of the State Association are to hold a district conference during the first week in January.

Isadora Duncan, returning to her native city for the first time since she became famous, appeared at the Columbia Theater last Sunday afternoon under the management of Selby C. Oppenheimer. People were turned away. Again yesterday afternoon the theater was thronged.

The Chamber Music Society of San Francisco gave its second concert yesterday afternoon in the Hotel St. Francis, the program consisting of Borodine's Quartet for Strings, D Major; Bach's B Minor Suite for Flute and Strings, and the Schubert Quintet, Op. 114, for Piano and Strings. L. J. Previati of the San Francisco Symphony Orchestra assisted the society, playing the contrabass part in the Schubert number.

Edwin Lemare, the municipal organist, has made a public statement to the effect that when he objected to the use of the city organ during the showing of the Italian Red Cross films he did not know the object of the proposed exhibition. He says:

"I did not know that the Italian war pictures were being shown for the Red Cross. Playing for such exhibitions is, of course, a little out of my line, as my work is concert recital work. But I would not have stood in the way of any capable man's doing it. I am willing to have the organ played by any musician who is fit to be entrusted with it. If they want the organ for the 'Hallelujah Chorus' at a community sing, they can have it, so far as I am concerned, and gladly."

A recent meeting of the Joseph George Jacobson Club was devoted entirely to compositions by Carlos Troyer, the California composer who has done much to preserve the traditional Indian songs of North and South America. Nellie Walker, who has studied these songs with the composer, appeared in Indian costume. Mr. Jacobson discussed the composer and his work, and several of his pupils played Troyer piano compositions. T. N.

Olive Kline Sings for "Globe" Music Club

Olive Kline was the soprano soloist at the Globe Music Club Sunday afternoon, Nov. 25, at De Witt Clinton High School. There was a large audience of enthusiastic members, who displayed great pleasure by thunderous applause. Her program included two groups, one of early English, fifteenth century, and the other a group of folk songs of different nations.

Humanitarians Hear Cecil Arden, James Stanley and Evelyn Starr

The eighty-eighth meeting and concert of the Humanitarian Cult took place on the evening of Nov. 30 at Carnegie Hall. The soloists were Cecil Arden, contralto of the Metropolitan Opera Company;

James Stanley, bass, and Evelyn Starr, violinist. Miss Arden offered an aria from Act II of Saint-Saëns's "Samson and Delilah" and a group of two songs by Tschaikowsky and Buzzi-Pecchia. She was well received and won much applause, especially in her operatic number. Mr. Buzzi-Pecchia was her accompanist. Mr. Stanley sang two Handel arias and two "patriotic" songs by Stock and Oley Speaks, which the audience greeted enthusiastically. Miss Starr was heard in Corelli's "La Folia" and numbers by Drdla, Couperin and Sarasate. She played with taste and was recalled several times. Eleanor Stanley was accompanist for Mr. Stanley and Josef Adler for Miss Starr.

J. A. H.

## GUILBERT AT NEW HAVEN

Enthusiastic Welcome Given Noted Artist—Arthur Whiting in Recital

NEW HAVEN, CONN., Dec. 1.—Yvette Guilbert, the celebrated interpreter of songs, made her bow to a New Haven audience when she appeared in recital on Monday evening in the Shubert Theater. It is to be regretted that a larger audience did not greet this excellent disease. It was the first opportunity we have had of hearing Mme. Guilbert and the pleasure derived from it will not soon be forgotten.

The Trois Légendes of the fifteenth and sixteenth centuries in which Mme. Guilbert wore the beautiful costumes of the time, were especially delightful, as were the Chansons du XVIII Siècle. Emily Gresser, a talented violinist, was heard in several numbers, all of them to good advantage. The assemblage was enthusiastic in its applause for the artists. Maurice Eisner, at the piano, gave commendable service.

The first recital of "Expositions of Classical and Modern Chamber Music," by Arthur Whiting, was given on Monday evening in the new Sprague Memorial Hall before the usual capacity audience. Mr. Whiting had the able assistance of Arkady Bourstin, violinist, and Louis Sperandei, horn. The violinist played superbly the "Devil's Trill" by Tartini, and deserved the cordial reception which he received. There were also trios for violin, horn and piano and a Sonata for violin by Porpora.

The management of the Olympia Theater has announced that the concerts which the enlarged orchestra of the theater, under the direction of David S. Smith, has been giving for the past three weeks will be discontinued.

A concert by Enrichetta Onelli, soprano, and Philip Sevasta, harpist, was given in the City Mission Auditorium on Thursday evening. The program was interesting and both artists did splendid work.

A. T.

Alexander Russell Gives Splendid Organ Recital at Wanamaker's

Alexander Russell gave an organ recital on Monday afternoon, Nov. 26, in the Wanamaker Auditorium, New York. The program was the same as the first of the series Mr. Russell is playing this winter at Princeton University, each Saturday from Dec. 1 to March 23. Mr. Russell gave excellent performances of a Pasquini Toccata and Pastorale, Bach's Two Preludes on the chorale "Christ Is Risen," a Beethoven minuet in E Flat, the Prelude to "Lohengrin," Borowski's First Sonata, Debussy's second Arabesque, and Salomé's March in E Flat.

Hartmann's Symphonic Sketches to Be Played by Jacobs Orchestra

At his first concert this season of the Orchestral Society of New York at Aeolian Hall on Sunday afternoon, Dec. 23, Max Jacobs will present Arthur Hartmann's Two Symphonic Sketches, "In the Orient," for the first time. Among the other works to be performed are the César Franck Symphony and Tschaikowsky's "Francesca da Rimini."

## CLARA CLEMENS MEZZO-SOPRANO

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## SOLDIERS SOLOISTS IN TEXAS

Houston Symphony Orchestra Gives Initial Concert of Season

HOUSTON, TEX., Dec. 1.—The Girls' Musical Club, which is this season devoting its receipts to war relief purposes, gave its first concert at the First Methodist Church. The violinist was Sol Cohen and the pianist (who is also a composer) was John Carre. Both soloists are Illinois soldiers, stationed at Camp Logan.

The Houston Symphony Orchestra gave its initial concert of the season on Thursday. The soloist was Sergeant Ridgely Hudson of Camp Logan. The orchestral numbers were the Goldmark "Rural Wedding" Symphony, Massenet's Suite, "Scènes Pittoresques," Sibelius's "Valse Triste" and the Nicolai overture to the "Merry Wives of Windsor." The fine reading and excellently smooth playing of this program justifies our pride in the orchestra. Ridgely Hudson's singing of the loved tenor aria from "La Bohème" elicited many enthusiastic recalls.

W. H.



## WYNNE PYLE

Scores Great Triumph with New York Symphony

The York Daily, Nov. 26, 1917—"The vacancy in the ranks of women pianists caused by the death of that great artist, Teresa Carreno, a few months ago, is apparently to be filled by Miss Pyle, who was the assisting artist at the concert. Her playing was most remarkable and demonstrated that she is temperamentally and technically equipped for the front rank of great pianists. She was given the most generous applause after her playing of Liszt's Concerto in E flat."

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## CHICAGO HEARS NOVELTIES BY ENESCO AND PALMGREN UNDER STOCK'S BÂTON

Arthur Shattuck Appears with Orchestra in Last Named Composer's Second Piano Concerto, Displaying Musicianly Qualities—Rumanian's E Flat Symphony Wins Esteem—Art of Flonzaleys Warmly Admired—Violinists Dominate Sunday Afternoon Events—Sheehan Opera Forces Give Worthy "Pinafore"—Madrigal Club Opens Its Season—Miss Vix to Wed Russian Prince

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 8, 1917.

THE E Flat Major Symphony by Enesco was the chief orchestral matter of the Chicago Symphony Orchestra's eighth pair of concerts in Orchestra Hall. This symphony is finer than the same composer's "Rumanian Rhapsody." It was new to Chicago, but will doubtless be retained in the repertory. As much cannot be said for the other novelty, a piano concerto (No. 2) by the Finnish composer, Selim Palmgren. Arthur Shattuck, the piano soloist, disclosed the refinement and precision that make his playing always admirable. His interpretation of the number made it evident that he enjoyed it exceedingly. An "Irish Rhapsody" by Stanford was substituted for Victor Herbert's "Irish Rhapsody," for which not all the parts had been shipped, and the concert closed with the "Star-Spangled Banner." Frederick Stock conducted.

Such concerts as the Flonzaley String Quartet presented in The Playhouse on Monday afternoon should be packed to the doors instead of drawing a thin scattering of auditors. Even so, there were more people at this concert than at the first one of the series last month. Mozart's graceful Quartet in A Major was played with the most delicate and lively sense of its glowing colors and beauties, and two movements from Schumann's rich Quartet in A were given with that dignity and exquisite tone that mark the work of the Flonzaleys at their best.

Three Russian pieces closed the program—Glazounoff's "Courante," Rubinstein's "Music of the Spheres" and the typically Russian "Scherzo" from Borodine's Quartet in A Minor. An extra was added.

The violinists occupied most of the concert halls Sunday afternoon. Mischa Elman, Theodore Spiering and Ebba Hjerstedt appeared in recital, and Sascha Jacobsen was soloist with the Philharmonic Orchestra.

### Elman Given Ovation

Elman drew a large audience to Orchestra Hall and received a veritable ovation when he appeared. He opened with the "Star-Spangled Banner" and he sprinkled extras throughout his program to satisfy the insistence of his hearers.

The program, which included the Nachez Concerto in G Minor, the Lalo "Symphonie Espagnole," the Handel Sonata in E, and smaller numbers, was played with the tonal splendor that has marked previous Elman recitals in Chicago, and with more restraint and refinement. His technique was a matter for amazement. Philip Gordon was an artistic accompanist.

Theodore Spiering's program, played in Cohan's Grand Opera House, included Bach and Vieuxtemps concertos, three "Artist Studies" by Spiering, and several Arthur Hartmann arrangements and contemporary pieces. His playing was very musicianly.

Ebba Hjerstedt's program in The Playhouse included the Beethoven "Kreutzer" Sonata, the Wieniawski D Minor Concerto and a number of eighteenth century pieces. She showed herself a pleasing player, with a good tone, although at times it was a bit hard. Her pitch seemed just a small fraction of a tone under or over what it should have been. Her interpretations were sound.

The Philharmonic Orchestra of Chicago was heard Sunday in the Blackstone Theater, where the acoustics are very much better than the Illinois Theater, in which it has been heard before. The brass is still a little too predominant. Sascha Jacobsen, the violin soloist, played the familiar Mendelssohn concerto. His tone is especially lovely in the middle register, but he is occasionally careless, with the result that in rapid passages a sort of scratchiness is in evidence. He is accurate in intonation. The Hungarian Rhapsody No. 12 of Liszt, "Yesterthoughts" and "Pulchinello" by Victor Herbert, then the "Rondo Capriccioso" of Saint-Saëns, played by Mr. Jacobsen, and Wagner's "Ride of the Valkyries" completed the program. Arthur Dunham conducted.

The writer has never heard the American Symphony Orchestra play better than at its concert Sunday afternoon. The opening number of the program, a Bach Toccata (the familiar one in F) was solidly played, and judging by the attitude of the well filled house it was enjoyed. Despite a bad piano, Corinne Frada played so well that the audience wished to hear more of her. She has a facile technique, a confident manner and the rhythmic complexities of the Saint-Saëns G Minor Concerto came out cleanly and clearly, and showed Miss Frada's peculiar style of technic, which is best suited for the lighter side of French music. Ruth Simons sang the "Romance" from Ponchielli's "Gioconda." She was somewhat nervous, but disclosed a naturally good voice, especially in the

middle register. The orchestra was heard again in the familiar "Dance of the Hours," also from "La Gioconda." Glenn Dillard Gunn conducted.

Aurelio Giorni drew to his piano recital in the Ziegfeld Theater Wednesday morning a much smaller audience than the artistic value of his playing merited. He played three preludes and fugues from Bach's "Well-Tempered Clavichord" with clean touch and a musical intelligence that made them seem modern, and he gave a very satisfying interpretation of Beethoven's Sonata, Op. 26. His work throughout was restrained, masterful, tempered with sound musicianship and sense of values, with no attempt at sensational flights. What it lacked in abandon it gained in solid musical worth. His program included a Chopin group and a group from modern composers.

The Musicians' Club of Women gave its 467th concert Monday afternoon in the Recital Hall of the Fine Arts Building. Frederica Gerhardt Downing and Evelyn Wyne sang, and Theodora Sturkow-Ryder played Russian pieces by Balakireff, Rebikoff and Rachmaninoff. César Cui's "Concertante" for violin and piano was given its first Chicago performance by Mrs. Marian Barry Sansone and Mrs. Theodore Sturkow-Ryder.

### "Pinafore" at the Strand

There is solid enjoyment in a visit to the Strand Theater these days, especially when the Boston English Opera Company gives one of the comic classics of W. S. Gilbert and Arthur Sullivan. Incidentally there was a moon that really moved in the heavens, and a cat that ran away in just the right spot of the score, even as *Dick Deadeye*, sung by Francis J. Tyler, said it did. Arthur Deane was the "born to the position" Captain and took his humiliation at the end of the plot with becoming grace, solacing himself with *Little Buttercup*, which part was taken by Elaine De Sellem. Joseph Sheehan sang the part of *Ralph Rackstraw*, and despite his recent illness he was in excellent form. Florentine St. Clair was heard in the rôle of *Josephine*. Miss St. Clair has a voice of beautiful quality, especially in the upper register, and her acting was much better than the usual sopranos. One of the critics mentioned Helen June Hall as the best looking *Hebe* he had ever seen. It is only to be wished that she had been able to sing as well as she looked. The chorus was excellent in every respect. The house was well filled despite the counter attractions of the Chicago Opera.

"Trovatore," with which the season

opened, will be repeated next week, and will be followed by "Pirates of Penzance" and "Chimes of Normandy." The fifteen weeks' season will end Jan. 15. The company will then play two weeks in St. Louis, two weeks in Milwaukee, and then tour Canada until summer.

In the audience to see "Pinafore" this week was Mme. Alice Phasey. She was a member of the original cast when the opera was first presented at the Savoy Theater, on the Strand, in London. She is now nearly eighty years old.

### Madrigal Club's Concert

The Chicago Madrigal Club did some excellent singing at its first concert of the season in Kimball Hall Thursday evening. D. A. Clippinger conducted. Its work in the "Sanctus" by Palestrina was truly exquisite, with sustained beauty of tone and phrasing. Other works were also sung with charm. One fault, shown several times during the evening, was a noticeable falling from pitch. The singing was *a cappella*. Sybil Sammis MacDermid, assisting artist, was well liked by the audience. She sang several songs by Jeanne Boyd, Carpenter, Burleigh and Herbert.

George O'Connell was soloist with the Edison Symphony Orchestra at its monthly concert in Orchestra Hall Thursday evening. He sang *Cano's Lament* from "I Pagliacci" with good tone and a great deal of feeling.

Cleofonte Campanini, director-general of the Chicago Opera Association, is organizing a special ambulance named in honor of his noted brother, Italo Campanini. Nellie Melba subscribed \$200 as soon as she heard of the fund, and similar amounts were sent in by Amelita Galli-Curci, Rosa Raisa, Giulio Crimi, Riccardo Stracciari, Georges Baklanoff and Lucien Muratore. The orchestra sent a good sized check, and the chorus also contributed liberally. Whatever sum is subscribed over the actual cost of the ambulance and its maintenance Signor Campanini will devote to the relief of Italian refugees in the districts invaded by the Austro-Germans.

Genevieve Vix, the French soprano who made her American début last week with the Chicago Opera forces, will be married in Chicago this month to Prince Cyril Nariskine, a third cousin of the fallen czar of Russia. Her fiancée has been in the Russian diplomatic service in many countries.

Lucien Muratore, leading French tenor of the Campanini company, is desirous of singing the leading rôle in "Le Jongleur de Notre Dame," restored to its original form, in which the rôle of *Jean* was taken by a tenor instead of a soprano. He may also appear in Chicago in Charpentier's "Julien."

The Chicago Symphony Orchestra played a concert in Mandel Hall, University of Chicago, Tuesday afternoon, for the University Orchestral Association. Alfven's Symphony No. 3, and MacDowell's "Woodland Suite" were on the program.

Oak Park, Forest Park and River Forest have organized an association of the allied musical interests of the locality to promote community music in the western suburbs of Chicago. Mrs. Louis Yager of Oak Park has been elected president. A plan for community singing around the municipal Christmas trees of the three towns is now in the hands of a committee.

Gustaf Holmquist has returned from Brockton, Mass., and New York, where he was heard in concert. He will sing the bass part in "The Messiah" in Mason City, Iowa, Dec. 18 and 19, and in Milwaukee, Dec. 28.

Ballmann's Orchestra, Martin Ballmann, conductor, played its fifth concert of the season last Sunday in North Side Turner Hall. Mollie Nemkovsky, pianist, and Master Sollie Nemkovsky, violinist, were soloists.

Litta Mabie Bach has been engaged to appear as soloist with the Edison Symphony Orchestra at Orchestra Hall, Jan. 3.

The Swedish Choral Club, under the direction of Edgar A. Nelson, will give its first concert of the season Wednesday, Dec. 26, at Orchestra Hall. Massenet's oratorio, "Mary Magdalen," will be presented, and Wolf's short cantata "Christmas Night." Sixty members of the Chicago Symphony will assist, and Mable Corlew-Smidt, soprano; Lillian Wright, mezzo-soprano; Edward Atchison, tenor, and Burton Thatcher, baritone, will be soloists.

Priscilla Carver, pianist, and Mrs. Ruth Lobdell, contralto, appeared in joint recital Friday evening in the Florentine Room of the Congress Hotel. Mrs. Lobdell is a pupil of Mrs. Herman Devries, who accompanied.

Edith Bideau, soprano, sang in the Fine Arts Building while she was in Chicago last week.

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# ANOTHER APPRECIATION OF MAY PETERSON

NEW YORK WORLD, December 2, 1917

*By Pierre V. R. Key.*

METROPOLITAN OPERA debuts have been proceeding with amazing smoothness. Which is to be remarked on, because a first appearance in this opera house of opera houses is an ordeal that few survive as they would wish. To step upon the stage of this particular institution, looking into faces that will relax only under exceptional vocal efficiency, sends the hearts of most newcomers pounding too hard to enable them to sing with their customary peace of mind. Even the seasoned artist gets wobbly at a Metropolitan first appearance. Realizing the importance of it, he becomes more than ordinarily nervous; and in this oversensitive condition not infrequently errs in a manner wholly uncommon.

Last Thursday afternoon Miss May Peterson made her initial try in the role of Micaela, in Bizet's "Carmen." The fact that Miss Peterson happens to be an American didn't help her case; on the contrary, it rather made it necessary for her to do better than the average foreigner would have been asked to do in these particular circumstances. Yet, proceeding under this clearly understood handicap, Miss Peterson finished her task with sufficient credit to have caused a very large audience to become spontaneously enthusiastic. She likewise impressed experts in a manner to her advantage. For Miss Peterson—whose home, we believe, is somewhere in Wisconsin—is a splendid artist, who deserves to go far in her profession.

Many sopranos—not to mention a large crop of tenors, baritones and contraltos—have been brought from Europe by the Metropolitan management who did not compare with this young American. Nor is Miss Peterson's case so noticeable as to be singled out in behalf of American singers. On the contrary, she is only one of quite a number of well-equipped native singers who in recent seasons have earned recognition in first roles in the greatest opera house in the world.

It happens, however, that Miss Peterson has more than a smooth, sympathetic lyric soprano voice. She uses it with admirable technical resource, and she sings with feeling and artistic restraint. Her third-act "Carmen" aria last Thursday afternoon was sung with a finish that would have done credit to many an artist older than this young American girl. What impressed the writer was her self-control under conditions that disturb celebrities who have far more experience to their credit than this girl from Wisconsin.

In the same performance another American—Clarence Whitehill—demonstrated that operatic ability is not the peculiar province of Mr. Whitehill, who long ago established his reputation in the musical training of the world.

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Three Artists Appear in Media (Pa.) Concert

Moritz Emery, pianist; Lylian Pancoast, soprano, and Emil Schmidt, violinist, were the soloists in the delightful series, "An Hour of Music," at Media, Pa., Dec. 6. Mr. Emery gave splendid interpretations of two Chopin Preludes, a Bourrée of Bach-Saint-Saëns and the Allegro from Schütte's Sonata, Op. 53. Mr. Schmidt, a violinist of rare merit, was heard in Ogarew's Romance, Godard's Canzonette, Couperin-Kreisler's Chanson Louis XIII et Pavane and his principal offering was the brilliant Ballade et Polonaise of Vieuxtemps. Miss Pancoast sang with clear vocal delivery several numbers of Chadwick, Cyril Scott, Liza Lehmann, Moritz Emery, Burmeister, Godard and Woodman.

Godowsky Scores Success in Middletown Recital

MIDDLETOWN, CONN., Dec. 7.—Leopold Godowsky, the famous pianist, gave a recital here last evening in the Middlesex Theater, under the auspices of the Middlesex Musical Association. The noted artist was heard in numbers by Schubert, Brahms, Chopin, Scriabine, Henselt-Godowsky, Moszkowski, Schubert-Tausig and Godowsky. He was most cordially received and played in his accustomed masterly fashion.

## NOVAES PLAYS IN TOLEDO

Pianist Welcomed in Teachers' Association Concert

TOLEDO, OHIO, Dec. 7.—A sold-out house greeted Guiomar Novaes, the Brazilian pianist, Monday evening, when she appeared in Scott High Auditorium in the first of the four piano recitals to be given this winter by the Pianoforte Teachers' Association.

The course could not have opened with a more brilliant artist. Miss Novaes surely deserves the praise of the critics. Miss Novaes has poetry and feeling. Rarely have we seen Toledo audiences more enthusiastic over any pianist.

Thursday evening the Orpheus Club gave their first concert in the Auditorium Theater, with John Barnes Wells, tenor, and Anna Louise David, harpist, as soloists. This chorus of male voices, always strong and well balanced, seemed fuller in tone this year than ever before, and under the direction of Walter E. Ryder achieved fine results in tonal shadings and climaxes.

This was a return engagement for Mr. Wells. His tone is so even and beautiful throughout the entire range.

Mrs. David's work elicited much enthusiasm from her audience. The accompaniments for both the club and Mr. Wells were played by J. Harold Harder.



## EDITH BIDEAU DRAMATIC SOPRANO

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"The fifth rendition of 'The Messiah' took place last night. Edith Bideau, soprano, soloist, was at her best. Her tones were clear and sweet, true to the pitch, her voice under perfect control and delightfully flexible. The famous, 'I Know That My Redeemer Liveth' was sung with a rare charm."—PITTSBURG DAILY HEADLIGHT.

"Splendid voice and charming personality."—HUTCHINSON NEWS.

"Her soprano voice is dramatic and flexible and she has great personality and charm."—HUTCHINSON GAZETTE.

"Edith Bideau, soprano, made her Chicago debut on Friday afternoon. Her voice met the test of a varied program, which included such diverse pieces as the 'Deh vien non tardar,' from Mozart's 'Marriage of Figaro'; Schumann's 'Die Lotoseblume'; old French and English ballads, 'Pleurez Pleurez mes yeux' and contemporary songs. She disclosed a brilliant voice and great dramatic power, as well as a sensitiveness to the poetry of the music. She sang the 'Waltz Song' from 'Romeo and Juliet' with perfect ease in the original key, and her interpretation of 'Pleurez Pleurez' was charged with intense feeling. Her interpretations were admirable."—MUSICAL AMERICA, September, 1917.

"Edith Bideau sings artistically and with a trueness of tone that seems inspired. She has a magnificent stage presence."—FORT SMITH TIMES-RECORD.

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WESTERN BUREAU OF ARTISTS, CHANUTE, KANS.

## Martinelli's "Faust" Fires Enthusiasm in Philadelphia

Tenor Is Outstanding Figure of Gatti's Production of Gounod Work in Quaker City—Whitehill Sings "Mephistopheles" and Mario Laurenti Appears as "Valentine"—Stokowski Brings Forward Worthy Novelty in Ravel's "Rapsodie Espagnole" on Finely Balanced Program—Thibaud Returns as Soloist After Long Absence—Muzio and Reimers Open Morning Musicales Series

By H. T. CRAVEN

PHILADELPHIA, Dec. 10.—Strictly speaking the performance of "Faust," which Mr. Gatti submitted at our Metropolitan last week, was no "revival" of Gounod's masterpiece. Neglected for a comparatively brief interval by the Broadway impresario, other operatic managers had stabilized their repertoires with the work, and as recently as one year ago, "Faust" had a very admirable presentation in this city by the Boston Company. On that occasion Mr. Rabinoff's artists were Riccardo Martin, Maggie Teyte, Thomas Chalmers and José Mardones. Curiously enough, all but one of these principals are now in Mr. Gatti's company. Mr. Chalmers had been originally booked to sing Valentine here last week. An eleventh hour indisposition necessitated his withdrawal from the cast and Mario Laurenti was substituted. With bassos like Rothier, Didur and Mardones available, Mr. Gatti saw fit to experiment with Clarence Whitehill as *Mephistopheles*. Mr. Whitehill is a superb baritone, one of the most masterly *Wotan's* extant, but the ring of his voice is not precisely suited to one of the finest basso profundo parts in opera. Furthermore, the rôle was entirely new to the American artist. He sang *Mephistopheles* here last Tuesday for the first time on any stage. To the foregoing handicaps was added lamentable vocal deficiency on the part of Geraldine Farrar as *Marguerite*.

The signal virtue in Mr. Gatti's production was the *Faust* of Giovanni Martinelli, an artist whose rapid development must be a source of deep gratification to all music-lovers. For a tenor of Italian birth and training to sing the name part in Gounod's opera in the French text in which it was written is usually a rather formidable undertaking. The rôle of *Faust* has been inseparably associated with the Gallic manner. Mr. Martinelli's taste, intelligence and vocal equipment, were victorious over all obstacles. French sentiment and delicacy exquisitely characterized his handling of the garden scene. His tones were radiant, clear and dulcet throughout the evening and his performance at all times focussed attention on the titular figure in a way quite unprecedented in "Faust," in which *Marguerite* and *Mephistopheles* so traditionally claim prime consideration.

Mr. Whitehill's *Mephistopheles* will probably improve with time. The artist has an individual and convincing dramatic conception of the character and as the evening progressed his singing, too, had reassuring certainty and force. This was particularly true of his share in the church scene. Young Mr. Laurenti was obviously suffering from stage fright when the introduction to "Even the Bravest Heart" was voiced. His treatment of the rôle was in the modern mystically poetic manner, and suggested that if the Metropolitan ever sees fit to consider Debussy it has an excellent *Pelléas* in readiness. Mr. Laurenti's baritone is unusually high and until he partially succeeded in adjusting his voice to the vast reaches of the huge temple of music, not a few in the audience believed that a tenor was trying to sing *Valentine*. The death scene was tastefully interpreted.

Miss Farrar has recently been quoted as saying that the rôle of *Marguerite* fails to interest her. Histrionically she gave few indications of that viewpoint since her dramatic conception had sincerity and "color." Her pictorial effectiveness suggested at least one beneficial result of photoplay training. Her lapses were wholly vocal. Kathleen Howard was a highly commendable *Martha*; Mr. D'Angelo, a satisfactory *Wagner*; Raymonde Delaunois, the *Siebel*.

Praise of the Metropolitan's chorus these days is becoming almost supererogatory.

Joseph Urban's new settings were highly praised and his lighting effects in the garden scene, naturalistic grouping of the merrymakers in the Kermesse and his attempts to make the soldiers' progress seem more than a mere scanty procession of supers denoted a keen perception of picturesque values.

\* \* \*

The speedy "Americanization" of the Philadelphia Orchestra involving the retirement of its eight Austrian or German members, may have partially accounted for occasional slips in the otherwise delightful concert given by Leopold Stokowski in the Academy of Music last Friday afternoon. On Saturday night the weaknesses were less striking. At the matinée cracked horn-tones marred the consolatory appeal of the first movement of Brahms's Fourth Symphony, which was the conductor's prime instrumental offering. The delicious *Presto* and the *Finale* were, however, smoothly and poetically given and it was a welcome treat to hear a true master-work read by a director who so thoroughly understands its content.

The vital charm of the concert was, however, the taste exhibited in devising a program better balanced and forming an entertainment more artistically harmonious than any bill submitted by Mr. Stokowski thus far this season. Indeed the musical roster was in many respects ideal. There was romantic grace in the "In Nature" overture of Dvorak, introspective beauty in the Brahms work and rare impressionistic allure in the novelty, Maurice Ravel's "Rapsodie Espagnole." There is a marked Debussy flavor in this ultra-modern composition, although the musical manner is less rigid than in the *partition* of "Pelléas." Ravel considers Spain subjectively in a way wholly foreign to Bizet, Chabrier or Rimsky-Korsakoff, and yet native color and rhythm are not disdained. They are appealingly present in the "Feria" movement of what is really a suite. Mr.

Stokowski lavished on the work his finest interpretative skill. It would repay a second hearing.

The soloist was Jacques Thibaud, not heretofore heard in this vicinity for fourteen years. M. Thibaud is an ideal exponent of the Gallic violinistic style. This means that his art is quintessentially refined, that his polish is impeccable, his tone sweet and tender, his finger work amazingly expert. With modest assurance and perfect ease, he interpreted the Lalo Concerto in F, a somewhat cloying work. His art was fervently received by an audience for whom this particular variety of virtuosity had something of novelty.

\* \* \*

The first of the new season's series of morning musicales brought forward Claudia Muzio and Paul Reimers at the Bellevue-Stratford last Monday. The occasion marked Miss Muzio's first concert appearance here. As might have been expected she was best in the purely dramatic numbers, singing a "Madama Butterfly" aria with stirring eloquence and interpreting the florid measures of the "Roméo et Juliette" waltz rather indifferently. In addition the soloist delighted her audience with a group of English songs, including Lehmann's "The Cuckoo," La Forge's "To a Messenger," Rummel's "Ecstasy" and Whelpley's "The Nightingale Has a Lyre of Gold." Her diction in the vernacular is excellent and her sense of dramatic and poetic feeling serves her admirably in such brief musical pictures. Similar temperamental gifts were exhibited in the French offerings. Mr. Reimers, not in his true voice, submitted well arranged song numbers in English, French, Spanish and Italian. Giuseppe Bamboschek and Blair Neale were the two piano accompanists. The proceeds of the concert were devoted to the American Overseas Committee of the Emergency Aid.

PHILADELPHIA, Dec. 3.—The reformation of musical divisions along American and anti-enemy lines has had startling consequences in this city. The situation's most sensational aspect concerns the Boston Symphony Orchestra, whose concert originally billed for the Academy of Music to-night has been canceled. Nellie Melba was to have been the soloist and a huge advance sale had been made.

The newspapers' amusement columns this morning contained the announcement that the concert was canceled and the price of tickets would be refunded.

To music-loving Philadelphians, who had felt that the Boston Orchestra would in some way find a way out of its difficulties, the notice came as a bombshell. When the first shock of surprise had vanished the veritable but entirely orderly siege of the Academy of Music box office was instituted. George W. Haley, in charge of the Chestnut Street branch,

had, up to 3 o'clock to-day, returned \$700 for previously purchased tickets. "The amount of money to be returned is about \$2,700 more," he declared. "I should add, moreover, that that is a conservative estimate. Melba was, of course, a potent appeal for patronage."

"I knew nothing of the crisis," he continued, "until I read the Sunday newspapers. Before I had quite recovered from my astonishment Mr. Brennan, of the Boston Symphony management, came to town and cleared up the situation as well as he could in the very short time available. I gathered from him that the ranks of the orchestra will be sufficiently reformed to permit the giving of the regularly scheduled concert in New York. In case such a reconstruction is possible the three remaining concerts in the Philadelphia season will of course be offered."

### Little Disturbance of Stokowski Forces

While genuinely distressed at the Boston Symphony's plight, Philadelphians cannot help restrain a certain feeling of satisfaction that their own orchestra was only mildly handicapped by the presence of "enemy aliens." After consultation with the Department of Justice the management of Leopold Stokowski's organization has dispensed with eight players, the only ones in the band ranking as German or Austrian subjects.

Manager Arthur Judson of the orchestra, announced to the papers the dismissal of the octet after the Saturday night concert in the Academy. The Government's interdiction against enemy aliens in the District of Columbia, where the Philadelphia Orchestra gives a regular series of concerts, and the restrictions against Teutons at the seaboard or along water fronts naturally made their retention impossible. The same reasons obtained with respect to the Boston Symphony's proscribed twenty-three performers.

"If we had attempted to keep these men, some of whom have been with our orchestra for a long time," explained Mr. Judson, "we would have been constantly in hot water, because of the Federal rulings. It would have been impossible, for instance, to fill our engagements in Wilmington, because the Delaware metropolis is a great munitions center. On tour we could not take Teutons between Tonawanda and Buffalo, because the railroad journey between those points is made along the lake coast. We shall endeavor to deal as fairly as possible with the dismissed players. Those who fail to secure other positions will naturally be the ones on whom we shall bestow the most consideration."

### Many 'Cellists Affected

The musicians who received their congés are Ludwig Pleier, 'cellist; Paul

[Continued on page 52]

## Do You Know

### HELEN HOWARTH LEMMEL'S Songs?

- { warmly praised by David Bispham, Arthur Hartman, Arthur Farwell, Rossetter Cole, Ross David and others of eminence in the musical world.
- { sung by artists, mothers and children everywhere.
- { taught in studios and schools everywhere.
- { published by Harold Flammer, Inc., 56 West 45th St., New York.

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**Walter B. Sumner, Bishop of Oregon, says:** "A rare delight for the children and the grown-ups. Hers is a unique gift, opening to the child his own world in the best of music and story."

**Sailors in U. S. Navy Yard, Bremerton, Wash., say:** "The best ever. She's a reg'lar kid."

**Mary Maude, age 7 years, says:** "She big but she isn't any grown up-er than I am."

**John A., who was once a "babboy," says:** "I didn't know that little cats felt that way. I never will make another tin-can-cat." See "The little, little cat." Little My-Dear and Poojie Songs, Vol. I.

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## Martinelli's "Faust" Fires Enthusiasm in Philadelphia

[Continued from page 51]

Rahmig, bass violinist; Robert Lindemann, clarinetist, and W. Conrad, bassoon player, all Germans, and H. Camrowsky, violinist; Bruno Einhorn, Carl Kneisel and Franz, cellists and Austrians. It will be noted that the 'cello choir is the hardest hit in the organization. The management, however, expects to encounter comparatively few obstacles in making the substitutions. The performance of the concerts billed for this week are assured.

All sorts of speculation as to what the Boston Symphony would do prevailed here to-day. It was hinted that as Major Higginson's organization is non-union the gaps there could be filled much less easily than in the home band. Stories were also circulated to the effect that Dr. Muck is, after all, a Swiss citizen, and might after due investigation be retained as leader. For some time past rumors that either Henry Hadley or Ossip Gabrilowitsch—the latter now a resident of a nearby Philadelphia suburb—might be made conductor. But a well-

informed authority in musical managerial circles here confessed to the writer belief that the Boston officials would again go abroad for a leader, and might this time engage a Frenchman. In this connection the name of Henri Rabaud, whose Second Symphony has had deserved recognition here, was suggested. M. Rabaud might be an interesting choice. New York and Philadelphia will soon see his opera, "Marouf, the Cobbler of Cairo." His abilities as conductor at the Paris Académie de Musique have, moreover, been rhapsodically extolled.

But Philadelphia's chief concern was inevitably with its own symphonic association, and deep relief was expressed that the elimination of Teutonism disrupted the personnel in a measure so comparatively small. In fact, few orchestras in America are so comfortably American as Mr. Stokowski's. None of the discharged artists can be considered at all "dangerous." Most of them had taken steps to become American citizens some time before the war, but the outbreak of the conflict had put a stop to their plans.

Has Wings," James H. Rogers; "Annie Laurie" and a fine interpretation of the Bach-Gounod "Ave Maria." Frederick Gordon MacLean, baritone, sang "A Waking Song," Woodforde-Finden, and "Angus MacDonald," Joseph Roekel, pleasingly.

Alfred Robert Boyce played the piano accompaniments and Albert Reeves Norton was at the organ. A. T. S.

### THE ARION CONCERT

#### A Vociferous Reception for Mme. Gadski Chorus and Orchestra Heard

Not Germany, but Americanized Germany, embodied in New York's well-known musical society, the Arion, inaugurated its special musical season in the large hall of the Astor Hotel, Sunday night. But anyone going there with the expectation of entering a typical German atmosphere was bound to be sorely disappointed. For one heard as much English on all sides as German. The evening's program was introduced with Beethoven's "Leonore" Overture, for which the orchestral means proved less adequate than the conception of the conductor, Carl Hahn. A festive hymnal for male chorus by Von der Stucken, entitled "An Columbia," strongly reminiscent of the "Meistersinger" and other things, followed. Mme. Gadski then sang a group of songs with rather more voice volume than subtlety. Followed Munziger's *a cappella* "Frühlingsregen" and Järnefelt's "Präludium," after which Mme. Gadski rendered another group of songs, which also included a "De Profundis" by MacFadyen, a trifling number, which the artist sang in recognizably foreign English. However, with Strauss's "Zueignung" she enthused her hearers to the extent of being compelled to concede an encore, for which she chose Schubert's "Erkönig." Then after the "Sanctus," another *a cappella* male chorus, the prima donna attained her evening's climax with *Isolde's* Story from the scene in the first act, with which she succeeded in completely sweeping her audience off their feet, as it were. Again and again was she recalled to bow her acknowledgments and encore after encore—including, of course, the inevitable Valkyrie Cry—was turbulently demanded and conceded. The remainder of the evening's program was devoted to male

choral numbers and concluded with Victor Herbert's "American Fantasy" for male chorus and orchestra. O. P. J.

### BROOKLYN HEARS "TROVATORE"

#### Fine Performance Given in Metropolitan's Third Evening

Verdi's "Trovatore" was the opera chosen for Brooklyn's third Metropolitan evening at the Academy of Music, on Saturday, Dec. 8, given with an admirable cast and moving along very enjoyably under the baton of Gennaro Papi, who conducted with fine spirit and understanding interpretation.

Louise Homer, as *Azucena*, carried off the honors of the evening. Her superb singing and her talented acting made of the part an unforgettable reality. She was recalled many times during the evening. A close rival for the honors was Giuseppe De Luca, who, as *Count Di Luna*, fairly dominated with his fine acting and brilliant voice. Much can be said of Claudia Muzio's splendid singing, which is remarkable. As *Leonora* she was most commendable. Morgan Kingston, rather limited histrionically, sang the part of *Manrico* with fine color and volume. After the second scene of Act III he was recalled repeatedly and given an ovation. Leon Rothier appeared as *Ferrando*, Pietro Audisio as *Ruiz* and Vincenzo Reschiglion a *Gypsy*.

A feature of the evening was the spirited playing of "The Star-Spangled Banner" after Act I, the chorus singing the words behind the curtain on the stage.

A. T. S.

#### Dicie Howell, Soprano, Scores in Six Concerts

Dicie Howell, soprano, appeared before a large audience recently at the Brooklyn Academy of Music. She was excellently received by her audience and the critics were unanimous in their appreciation of her work. Last week Miss Howell sang in Philadelphia, Pittsburgh, Cleveland, Toronto and Buffalo and on Dec. 5 appeared in "The Messiah," with the Choral Society of Alliance, Ohio. A large number of bookings have been arranged by her manager, Walter Anderson, and Miss Howell is already launched upon a busy season.

### BROOKLYN APOLLO CLUB GIVES WORTHY CONCERT

#### Chorus Opens Its Fortieth Season with Interesting Program—Soloists Earn Hearty Applause

The Apollo Club of Brooklyn, conducted by Dr. John Hyatt Brewer, opened its fortieth season with a worthy concert at the Academy of Music on Tuesday evening, Dec. 4. The program opened with the "Star-Spangled Banner," sung by the large body of men with stirring effect. Later they sang "The Battle Hymn of the Republic," harmonized by Dr. Brewer, and Edward Elgar's "The Land of Hope and Glory." "John Peel," an old English hunting song, and "The Grasshopper and the Ant" (Gounod-Buck), were much appreciated. Harvey

B. Gaul's "Chant of the Volga Boatmen," followed by H. T. Burleigh's "Promis' Lan'" (dedicated to the Apollo Club), were much applauded. The latter had to be repeated, after Mr. Burleigh had bowed acknowledgment of the applause. His "Deep River" was also well given and the program closed with "King Olaf's Christmas," with incidental solos by S. C. Morrell and Edward Hodgkins, and an accompaniment of strings, flute, piano and organ.

Irma Seydel, violinist, played a group of solos, including Minuet in G, Beethoven; Air on the G String, Bach; "Seventh Hungarian Dance," Brahms; "Scotch Pastoreale," Saenger, and "The Butterfly," Davenport-Engber, after which she gave two encores. Elizabeth Tudor, soprano, won hearty applause in "Wind and Lyre," Harriet Ware; "Orpheus with His Lute," Charles F. Manney; "The Wind's in the South," John Prindle Scott; "Love

# What the Critics of Various Cities of the United States say about MURATORE

(ON TOUR WITH CHICAGO GRAND OPERA ASSOCIATION)

#### Des Moines Capitol, Oct. 18th

I have heard most of the great tenors from Mario to Muratore, but none who in all respects exceeded the latter.

#### The Daily Oklahoman, Oct. 23rd

Muratore, the eminent French tenor, was accorded the lion's share of honors. Muratore is unquestionably one of the greatest tenors of the day.

#### Houston Daily Post, Oct. 27th

Muratore, superb in his French style, fully shared honors of the evening. In the prison scene his dramatic force was at its height.



#### Fort Worth Record, Oct. 25th

He is both a singer and an actor. He was superb in all his solos and was forced to respond to several encores.

It was simply the repeating of a triumph for Muratore, for he won himself a lifelong home in the hearts of Fort Worth music lovers in his appearance here last season.

#### St. Louis Republican, Nov. 3rd

Lucien Muratore in the title rôle was easily, however, the notable success of the night. His singing of the part compares with the best Fausts who have been heard in St. Louis, and visually no artist has surpassed him.

He is tall and extremely handsome in build and features, and his dressing of the part and cropped hair recalled the typical noble of Florence in the Medician period. His musicianship and phrasing were almost above reproach and despite his hard traveling experiences in getting to St. Louis was in excellent voice.

## Flock of Pianists Descends on Boston

**Pauline Danforth Makes Her Début—Heinrich Gebhard Plays One of His Own Compositions—Rosalie Wirthlin Makes an Unusually Good Impression at Her Return Recital—Roshanara's Danse Divertissements Captivates Audiences—John Powell Soloist With the Russian Symphony**

By HENRY GIDEON

Boston, Dec. 9, 1917.

NOT long ago, at an important jollification in the West End, the "talent" of the evening was introduced as follows: "Peanists may come, peanists may go, but Miss — of the West End goes on forever." (Miss — had just touched her eighteenth birthday that evening.) Wars may come, German operas may go, but pianoforte recitals go on forever. There were five of them in the major concert halls of Boston during the post-Thanksgiving week. Three are discussed elsewhere in this issue, leaving two very interesting ones to be mentioned here.

On Wednesday afternoon, at Jordan Hall, Pauline Danforth made her début with an admirably arranged program.

So thoroughly did she arouse her audience, scattered here and there throughout the auditorium, that she was obliged to add morceau after morceau to the end of her program. It was interesting to the late-comer to watch Miss Danforth's movements at the piano from the other side of the glass door, without hearing a single complete phrase of the composition under way. She was elastic, expressive. With delightful frankness she advertised the influence of the master who has been shaping her career, at the same time exhibiting a dexterity that reflected great credit on that same master. And she was even more interesting to hear. With a very facile technique she combined a fine understanding. Greater maturity will bring richer emotional variety and then we shall have a pianist to rave about.

If our guess is correct it was Miss Danforth's master who appeared in recital on the next evening at Steinert Hall. Surely we were not drawing on imagination when we found the same characteristics in the posture and the playing of both pianists. Though the audience only half filled the Hall, the experienced Heinrich Gebhard gave them full measure, his very best. More and more one marvels at Gebhard's fleetness of finger. In his own extraordinary "Cascades," a piece of brilliant writing and an exhibition of whirlwind playing, he manifests his fondness for this style. Other features marked his execution of the initial item of the program, where a calm, intellectual grasp of musical architecture

dominated. It is possible that in communities other than those of New England, in communities where a display of emotion is more welcome, Mr. Gebhard's playing might at certain moments fail to satisfy. Note, for example, his continent interpretation of the Schumann Romance. But here in Boston he has often been tried and never yet found wanting. It is not generally known that on the day following his recital at Steinert Hall he played another program, equally exacting, at the Harvard Musical Association.

### Rosalie Wirthlin's Recital

Rosalie Wirthlin, dramatic contralto, penetrated the carefully hidden affections of Boston music lovers with her nearly flawless recital at Jordan Hall on Saturday afternoon. Encouraged by her Boston début of a year ago this excellent New York singer ventured for her second public appearance on a program of interesting variety, embracing unfamiliar songs by old English composers, six less familiar songs of Grieg, four French songs (of which three unfamiliar), and a final group of songs by Americans. Admirable as was the arrangement of program, it is a pity that in choosing American songs Miss Wirthlin did not fix on compositions that do not suffer by comparison with the best on her program. Two of the five American songs, however, redeemed the group: John Alden Carpenter's, "The Odalisque" and "To a Young Gentleman," the latter having to be sung a second time. It would be hard to single out any one of the singer's offerings for special praise. Her pronunciation was equally delightful and understandable in all three languages represented on her program. Her voice was beautiful throughout its register—whether in rapid or in sustained passages, her imagination kindled to the meaning of every song—Grieg's milkmaid being as alive to her as Bemberg's Jeanne d'Arc. Unlike the usual church singer who is stodgy, ill at ease, vocally monotonous in a recital hall, Miss Wirthlin, building securely on a foundation of good singing acquired through valuable church choir experience, has added the superstructure of emotional variety, dramatic contrast, expression of a personality. A mere church singer has to sing well and please God. A Wirthlin has to sing well, be many persons, please the godly and the ungodly. Her job

is harder, but she does it. Frank La Forge's accompaniments were an inspiration to the singer and a special cause of delight to the listener. Never magnifying his own importance, he is at all times ready to underline a feature of the accompaniment if by so doing he can assist the singer in bringing out the meaning of the composer. The audience felt a sense of gratitude for what he accomplished as pianist and plainly showed its enthusiasm for his attainments as composer. One of his songs had to be repeated.

A certain New England quartet had been practicing a chorus from Handel's Judas Maccabeus in preparation for a coming festival. To persons in the studio adjoining the practice room it sounded like this:

O faw the roo saw migh ty pahr  
The hevn sun dirth an seesa dore  
The heart suv Jooder Thy delight  
In one defensit ban Jew nite.

After the Wirthlin recital that same text emerged like this, at the Sunday morning service, for the lesson of dictation had been learned in the interim:

O Father whose almighty pow'r  
The Heavens and earth and seas adoe  
The hearts of Judah, Thy delight  
In one defensive band unite.

### Some Unique Dancing

The biggest excitement of the week was the three performances and a Saturday morning extra of Roshanara's Danse Divertissements, reminding Boston as they did of the glorious naughty days of the Russian ballet. More than proper, it is true, these Divertissements would not have shocked the modesty of the furthest-dweller in virgin Maine. But they called to mind this same Russian Ballet because of their riot of color, because of their beauty of movement, of illusion, of dream, because under their magic spell the lotus bloomed again beneath the skies of our northern December. Roshanara, lithe and lovely, captured all hearts with her grace, intelligence and beauty. Herself delicately but unmistakably occidental, she stands between the West and the East, interpreting each to the other with a subtle skill. And with what consummate simplicity the illusions are obtained. A flood of light against a velvet curtain—that is all. Two graceful boatmen (or boatwomen, for men they were not) glide across the stage. A scarf of blue on either side curves between them with a curve like the thwart of a boat—and one

sees the very wave that rocks the boat on a Burmese river. An unseen singer intones a strange and beautiful air, the boat glides down the river and is gone—but a poignant memory of beauty remains.

Perhaps the most remarkable of the divertissements was Michio Itow's mime play, "Sho-Jo," with music by the very original, very daring Charles Griffes. This music, carefully "developed," to use Mr. Griffes's term, and elaborately prepared, is nevertheless so successful that a spectator watching the dancing is conscious merely of oriental rhythms and little breaths of melody like errant winds from the borders of the world. The miming of Michio Itow is too new for us, who know not the canons of his art, to understand. Yet it fascinates even as it baffles. "Isn't that queer?" came a voice on the left. "Strornary," from another voice a little farther away, accompanied by the familiar click of the needle; "strornary! Do you purr two and knit one, or the other way round, I wonder?"

### Altschuler Jumps In

The absence on tour of the Boston Symphony Orchestra might have been responsible for a dark night at Symphony Hall, had not the enterprising Business Women's Club engaged Modest Altschuler and his Russian Symphony Orchestra to brighten it with a very special program of Russian music. These Russians are undoubtedly acquainted with the rigors of a northern winter, but they were taken quite by surprise when they encountered a New England blizzard with sufficient drive to push the opening of their program from 8 o'clock, the advertised time, to 9:30. At eleven o'clock we had heard exactly one Tchaikowsky Symphony and one Tchaikowsky Concerto for the piano, the solo part gorgeously played by John Powell. Then the demands of the last suburban train before the dawn of the Sabbath became so insistent that we (and many others like us) had to forego the delights of four little pieces for orchestra, four genuine Russian songs by Emma Roberts (one of them a "first time"), and the Glazunoff Paraphrase on the Allied Hymns. At the time of posting this letter we are still in the dark as to whether the program continued beyond the concerto. A large, alert audience waited uncomplainingly one hour and a half for the program to begin and applauded enthusiastically at the close of every movement.

Constance and Henry Gideon gave their program "Folk Songs of the Allies" at Camp Devens, Mass., on Monday evening. In the final group of American folk songs they succeeded in getting the boys in khaki to sing wholeheartedly.

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## GEORGE ROBERTS

Pianist—Accompanist

Press comments on recent tour with ALICE EVERSMAN and PAULO GRUPPE.

ROME, N. Y., "Sentinel," Oct. 11th

The accompanist was George Roberts, and to his true interpretation of the various themes much of the success of the entertainment is due. Though very young, Mr. Roberts has already established a reputation for himself that might well be envied by older artists, and in his accompaniments on Wednesday evening he showed beyond question that his reputation is well deserved.

AUBURN, N. Y., "Citizen," Oct. 12th

Another member of the evening's entertainment was George Roberts, who accompanied the artists as only an artist himself can.

OSWEGO, N. Y., "Palladium," Oct. 13th

The accompaniments by George Roberts were fine, never obtrusive, never absent.

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## CLAUDIA MUZIO

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CHICAGO, Dec. 1.—Students of Hilma Enander, of the faculty of the Chicago Musical College, gave a studio recital last Saturday. Pupils of the preparatory piano department appeared in a recital given in the Recital Hall last Tuesday.

Marie Pruzan, student of Adolf Muhmann, sang in the performance of "Carmen" at the Chicago Opera Association's production of that opera on Saturday. She also sang in Henriette Weber's Opera Evening the arias from "Cavalierla" in Fullerton Hall last Sunday.

Last Saturday the weekly children's class of the Knupfer Studios, under the direction of Magdalen Massman, presented a program from the modern and classical composers. An important factor in the curriculum of the Knupfer Studios is the master class recital by Mr. Knupfer's artist pupils, presented every Tuesday afternoon.

The International College of Music and Expression presented its students in a complimentary entertainment this evening in Kranich and Bach Recital Hall.

John Carre, student of the Chicago Musical College, who is serving his country in the Seventh Infantry at Camp Logan, Houston, Tex., is being given opportunities by the military authorities to develop himself as an artist as well as a soldier. He played recently in Houston.

Mrs. Geneva Jonstone-Bishop of the Chicago Musical College faculty recently won success in recitals, at South Bend and Mishawaka, Ind., Toledo, Ohio, and Pittsburgh, Pa. Other members of the faculty have been equally busy. Gustaf Holmquist has been singing in oratorio, and making records for the Victor Company. John B. Miller and Burton Thatcher have been engaged for a performance of "Elijah" in Decatur, Ill. E. W.



GALESBURG, ILL.—A faculty recital was given at the Knox Conservatory of Music on Nov. 26 by James MacConnell Weddell, pianist.

\* \* \*

BERRIEN SPRINGS, MICH.—E. C. Edmunds, baritone, and Clara Edmunds-Hemingway gave a successful recital recently. They were accompanied by Mrs. H. G. Markham.

\* \* \*

SEATTLE, WASH.—Dr. Judson Waldo Mather gave the first of his vesper organ recitals at Plymouth Church on Dec. 2. He was assisted by Mrs. Philip Frederick Apfel, contralto.

\* \* \*

ZANESVILLE, OHIO.—The first concert of the Thursday Morning Music Club series was given on the evening of Nov. 28 by the Russian Symphony Orchestra, with Bernard Altschuler, cellist, as soloist.

\* \* \*

WORCESTER, MASS.—Two piano recitals given recently were those of Estella Neuhaus, assisted by J. Clifford Howe, reader, and by Florence Desplaines, assisted by Dr. A. J. Harpin, bass.

\* \* \*

SOUTH BEND, IND.—Irma Hoag Miranda, soprano, recently gave a concert at the South Bend Conservatory of Music. She was accompanied by Max Miranda, accompanist, and Mr. Wald, pianist.

\* \* \*

PARKERSBURG, W. VA.—The Woman's Club House was formally opened recently with a concert given by Mrs. John A. Mason, Mrs. J. McMartin, E. T. Meek, Daniel Teague, Gladys Browne and Prof. Odgers.

\* \* \*

BROOKLYN.—Helen Weiller, contralto, was engaged by the St. James' Episcopal Church to sing on Sunday afternoon, Dec. 9, in Mendelssohn's "Hymn of Praise." Her rich voice enhanced the performance.

\* \* \*

WORCESTER, MASS.—The first faculty recital at the Hultman-McQuaid Conservatory was given on the evening of Nov. 19. Those appearing were Paul Hultman, pianist, and Raymond C. Robinson, organist.

\* \* \*

MIAMI, FLA.—The Troubadours, a male chorus of fifty members, gave their first concert of the season on Nov. 23. They were assisted by Mr. and Mrs. Hamilton Hopkins, vocalists, and L. A. Munier, pianist.

\* \* \*

JACKSONVILLE, FLA.—The School of Musical Art, Bertha M. Foster director, gave a recital for the Ladies' Friday Musicals on Nov. 23. Those taking part were Miss Nelson, Miss Miller, Mr. Orner and Mr. Arthur George.

\* \* \*

PROVIDENCE, R. I.—Helen Shephard, Uell, contralto, pupil of Harriet Eudora Barrows, recently gave her first recital in Churchill House. She was assisted by Ralph Smalley, cellist, and Gene Ware, accompanist.

\* \* \*

JOHNSTOWN, PA.—A Christmas organ recital for the benefit of the Y. M. C. A. war work was given by Robert A. Sherrard, assisted by the Civic Music Association, at the First Presbyterian Church on Tuesday evening, Dec. 4.

\* \* \*

FAIRMOUNT, W. VA.—The Marcato Club of Clarksburg gave a concert recently at the Woman's Club. Those who took part were Bessie Genevieve Byrd, Jean Howell Burns, Margaret Holt, Mrs. Ionia Smith Cuppett and E. Clyde Beckett.

\* \* \*

CHARLES CITY, IOWA.—The Federated Clubs gave a musical at the residence of Mrs. E. C. Brown on Nov. 30. Those taking part were Mrs. Sheldon, Mrs. Strubel, Mrs. Dinkle, Mrs. A. D. Clark, Miss Loomis, Mrs. Nazarene, Mrs. Speer, Pamela Fluent and the P. E. O. Quartet. The High School Orchestra, conducted by Jessie Dodd, gave its first concert on Nov. 28 for the benefit of the Red Cross.

MERIDEN, CONN.—At the annual meeting of the Meriden Musical Union held on Dec. 2 the following officers were elected: President, Frank L. Beuck; vice-president, C. E. Lewis; secretary, George E. May; treasurer, John Frantzen.

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BROCKTON, MASS.—Nellie Evans Packard gave her thirteenth annual Thanksgiving Day recital at her residence on the evening of Nov. 29. She was assisted by Myrtle Loheed, soprano, and George Alfred Brown, cellist. Emy Rosendahl was accompanist.

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DAYTON, IOWA.—Although the total population of Dayton is only 900, there was an attendance of 700 at its annual Lutheran Thanksgiving concert. There was a chorus of 100 male voices. Half of the proceeds of the concert were donated to the Red Cross.

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WHEELING, W. VA.—Elmer G. Hoelzle, tenor, gave a recital at the Y. M. C. A. on Dec. 4, singing a program which included operatic arias and songs in English and French. He was accompanied by Mrs. Edward Stiefe, who also played a group of piano solos.

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AMARILLO, TEX.—The Philharmonic Club recently renewed its activities for the coming season with a recital in which those taking part were Mrs. Robert Wilson, Mrs. Crume, Mrs. Vineyard, Mrs. Russell, Mrs. Trulove, Mrs. Flam, Mrs. Tate and Miss Hutchings.

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PORTRLAND, ORE.—Mme. Lucie Valair presented two vocal students in a recital at her studios last week. The soloists were Eva Richmond, of Hubbard, Ore., and Bertha Gardner, of Portland. Assisting the soloists were Enid Ingwersen, pianist, and Louise Hatfield, dancer.

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HARTFORD, CONN.—On Dec. 5 the College Club presented Louis Siegel in a benefit recital for the relief of Hartford's soldiers' families. This was the first recital given by Mr. Siegel since returning to America two weeks before. He was assisted at the piano by Gordon Hampson.

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BROWNWOOD, TEX.—The Music Club recently gave a concert in aid of the Red Cross. Those taking part in the program were: Mrs. L. P. Allison and Pearl Talbot, pianists; W. K. Hawkinson, violinist; Virginia Hardy, soprano; Winifred King, violinist, and H. C. Nearing, pianist.

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BROOKLYN.—A concert was given at the Central Congregational Church on Nov. 28 by Mabel Ritch, contralto; Gertrude Auld, soprano, and John G. Anderson, vocalist. Carl G. Schmidt contributed organ numbers. Katherine Platt Gunn, violinist, played for the soldiers at Camp Upton on Dec. 5.

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ASHEVILLE, N. C.—Maurice Longhurst, organist of All Souls' Episcopal Church, gave a lecture on "The Organ and Organ Music" before the Saturday Music Club on Nov. 24. Pupils of Ruth Blanchard appeared recently in recital. Those taking part were Ella Hamer, Sarah Blalock, Ruth Chedester and Mildred Baird.

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ALBANY, N. Y.—A sacred concert was given at the Vincentian Institute on the evening of Nov. 25 by the Vincentian male chorus, under the direction of George Yates Myers. James McLaughlin, Jr., of Troy was at the piano and assisting soloists were Mary L. Hans, soprano, and Mrs. James T. Taaffe, contralto.

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SEATTLE.—With over one hundred Red Cross auxiliaries already in the field, the musicians located in the Fischer Studio Building recently organized "The Musical and Art Red Cross Auxiliary." Mrs. Orah J. Anderson, soprano, appeared in Tacoma in a Grieg program Nov. 26. Mrs. Lloyd Perry Joubert, soprano, and Bertha Ellis Depew, piano, gave a studio musical Nov. 18. The Music Study Club gave a program Nov. 27, arranged by Mrs. Fred W. Graham, at the Frye Hotel parlors.

HARTFORD, CONN.—Under the auspices of the Motherhood Club, Enrichetta Onelli, soprano, assisted by Philip Sevasta, harpist, and Malcolm Maynier, pianist, gave two recitals at the Hartford Club Assembly Hall on Monday and Tuesday evenings, Dec. 3 and 4. The audience was good sized and showed due appreciation.

\* \* \*

LYNN, MASS.—William Griffith, baritone; Karl Barbleben, violinist; Hazel L'Africain, cellist, and Ethel Harding, pianist, gave a concert for the Lynn Educational Association in the Classical High School hall on Monday evening, Dec. 3. The program of concerted and solo numbers was warmly applauded by a large audience.

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ALLENTOWN, PA.—The Thanksgiving cantata, "Seed-Time and Harvest," by Myles B. Foster, was given by the choir of St. Paul's Evangelical Lutheran Church on the evening of Nov. 25, under the direction of Warren F. Acker, choirmaster and organist. The soloists were Mrs. W. F. Acker, soprano; Mrs. E. J. Conrad, contralto; H. H. Hardenstine, tenor, and Harry A. Fritsch, bass.

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TACOMA, WASH.—A faculty recital was given at the Annie Wright Seminary, Nov. 23, introducing the new director of the piano department, Ethel Van Allstyne James, of the David Mannes School in New York. L. F. Moody, for a number of years the tenor soloist in one of the largest cathedrals of San Francisco, was soloist at the concert at the Sixth Avenue Baptist Church Nov. 25.

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MONTREAL.—The new organ in the Church of the Sacré-Coeur was recently inaugurated by J. Arthur Bernier. He was assisted by M. G. Chapuis, J. H. Thibodeau, P. A. Asselin, R. Gauthier and J. M. Magnan. Hermine Hudon, formerly of Quebec, gave a recital recently in aid of the Red Cross. She was accompanied by her teacher, Maurice Lafarge, who also offered several piano solos.

\* \* \*

ALBANY, N. Y.—The Harmonic Circle of the Holy Names Academy gave a musical recently at the Knights of Columbus Hall. The Arensky Suite for Two Pianos was given by Alice McEneny and Margaret Hart, and piano numbers by Mary Murphy, Marjorie McDonough and Grace W. Callanan. John J. Fogarty, tenor, of Troy, and Mrs. John J. Carey, soprano, sang a duet. Dr. M. P. Flattery was accompanist.

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INDIANA, PA.—A concert for the benefit of the Red Cross was given at the First Presbyterian Church on the evening of Nov. 12 by the Madrigal Club, under the direction of Leila Farlin. Solos were offered by Miriam Speed Stevenson, violinist; John Orr Stewart, baritone; Will A. Rhodes, tenor, and Earl Douglass Stout, pianist. Accompaniments were played by Mary St. Clair King and Rexford D. Colburn.

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WASHINGTON, D. C.—During his recent appearance in Washington at the head of the New York Symphony Orchestra, Walter Damrosch was given a reception by C. W. Connor at Studio Hall. Mrs. Flora McGill Keefer offered a short program of songs. A concert was recently given by blind musicians of Washington. Those taking part were Catherine and Susie Grady, pianists; E. Louise Patterson, contralto, and Francis S. Hufty, violinist.

\* \* \*

NEW ORLEANS, LA.—Conspicuous among concerts arranged for the fostering of local talent was the piano recital given recently by Genevieve Pitot to assist her in the furtherance of her musical education. Miss Pitot showed marked ability. The Junior Philharmonic entertained its members at a concert recently with Pe-ahm-e-squest, the Indian maid, as the attraction. The affair was given at the Athenaeum and a goodly number of music-lovers attended.

\* \* \*

TROY, N. Y.—A sacred concert was given Sunday evening for the benefit of the school fund, under the direction of Michael T. Moran. The soloists were Margaret Reinemann, Mrs. Jean Lyman Cooper, Georgine T. Avery, contraltos; Agnes O'Brien, Mrs. William T. Lawrence, Mrs. Norman C. Blake, sopranos; Richard Reece, Ernest Ruther, Stephen Harrington, tenors, and John J. Fogarty and Edward D. Northrup, bassos. The Danish Singing Society recently gave an interesting concert. Mrs. William T. Lawrence, soprano, and Joseph Delakoff, tenor, were the soloists.

BOSTON—Alice McDowell, pianist; Katherine Ricker, contralto; George Boynton, tenor, and Daniel Kuntz, violinist, gave a musical at the Hotel Brunswick on Tuesday afternoon, Dec. 4, in aid of a charity connected with the Central Church on Newbury Street. All four artists were heartily received by a large audience. Miss McDowell in her three-fold duties as piano soloist, accompanist, and in a Grieg Sonata with Mr. Kuntz, won special praise.

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TACOMA, WASH.—Agnes Lyon, violinist, gave a delightful recital at the Temple of Music under the auspices of the Hopper-Kelly Company, Dec. 1. Frederick W. Wallis gave the second recital of his studio series Nov. 27 in the Sherman Clay Building, presenting his pupil, Katharine N. Rice, in an artistic program. Mr. Wallis sang a delightful group of songs. A piano number was given by Katherine Robinson, pianist, who also accompanied the singers.

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MIAMI, FLA.—A concert was recently given by Mrs. Ralph J. Powers, soprano. She was assisted by Hamilton Hopkins, who sang a group of songs and Mrs. Iva Sproule Baker, accompanist. Webb D. Hill, who has recently been appointed director and tenor soloist at the First Baptist Church, recently gave a concert with the following assisting artists. Mrs. Charlotte Blackburn, Mrs. Eugene Romph, Mrs. Charles Bolles, Mrs. John Burdine, Robert Zoll, Joseph J. Orr and James B. Orr.

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TACOMA, WASH.—The choir of the First Christian Church gave an entertainment at the Y. M. C. A. at Camp Lewis on Thanksgiving night. Miss Van House was the soloist and the male quartet gave special numbers. The program was greatly appreciated by the soldiers. Mrs. L. B. Purdy presented Frances Thompson, pianist, in a studio recital Dec. 1. Miss Thompson was assisted by the following violinists: Misses Viva Todd, Dorothy Peers, Messrs. Lester Ellis, Donald Fries and Floyd Hill.

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WILLIMANTIC, CONN.—The Willimantic Choral Club at its annual meeting held on Dec. 5 elected the following officers and committees for the ensuing year: President, Nazarie Routhier; vice-president, Conrad Dubeau; financial and recording secretary, Valamore A. Monast; treasurer, Henry Boucher; inner guard, Walter Caron; executive committee, John Handfield, Leo Monast, Leo Routhier, Henry Chennette, Joseph Archambault; visiting committee, Raoul Laraviere, Arthur Boucher, Adrien Brindamour.

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PORTLAND, ORE.—The MacDowell Club gave a concert recently at the Multnomah Hotel, at which Mrs. Alice Price More, contralto, was soloist. The Monday Musical Club also gave an interesting program recently in which members only took part. Grace Story gave an artistic performance of Bach's Toccata and Fugue in D Minor. Blanche Cohen, accompanied by Martha Reynolds, gave two Mozart numbers. Anna Ellis Barker and Mrs. Percy Lewis also appeared. A local recital of importance was given recently when Mrs. Fred Olsen presented a number of her pupils in song recital at her studio.

\* \* \*

TACOMA, WASH.—The Russian orchestra from the Clemmer Theater, Seattle, Frederick Gutterson, conductor, gave a concert on Thanksgiving Day at the camp's new Y. M. C. A. auditorium, presenting a high-class patriotic program. The Luther Festival Ladies' Chorus of 125 voices entertained the soldiers at Camp Lewis on Nov. 30 with a two-hour program, which was enthusiastically received. Mrs. E. C. Bloomquist conducted. Soloists were Mrs. F. H. Shelden and Frances Ahnquist. Acting Corporal Arthur H. Grammau, Company 8, 156th Depot Brigade, formerly professor of vocal music at Walla Walla College, gave a recital Nov. 29 at the Temple of Music, Tacoma.

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ALBANY, N. Y.—Frances DeVilla Ball, pianist, and Mrs. Peter Schmidt, violinist, gave a joint recital last week in Unity Hall, playing the César Franck Sonata. Miss Ball gave a group of Debussy and Griffes numbers and the Arensky suite "Bigarrure" and a Nocturne by Scriabine. Esther D. Keneston was accompanist. The Harmony Club, directed by Helen M. Sperry, gave a concert recently at the Albany Orphan Asylum, assisted by Mrs. Daniel S. Benton, soprano; Julia M. Verch, violinist, and Mabel Spencer, mandolinist. Frederick Bowen Hailes has been engaged as organist and music director of the Calvary Methodist Church, to succeed Mrs. Ellyn B. Willis.

## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

## Individuals

Addison, Mabel—New York (Carnegie Hall), Dec. 20.

Alcock, Merle—St. Louis, Dec. 27.

Altman, Eleonore—New York (Æolian Hall), Dec. 15.

Austin, Florence—Tulsa, Okla., Dec. 17, 18; Muskogee, Dec. 19, 20; Shawnee, Dec. 21, 22; Oklahoma City, Okla., Dec. 31.

Baker, Elsie—Steubenville, W. Va., Dec. 15; Charleston, W. Va., Dec. 17.

Baker, Martha Atwood—Newton, Mass., Dec. 27.

Bauer, Harold—Phoenix, Ariz., Dec. 17; San Francisco, Dec. 21, 23.

Breeskin, Elias—Chicago, Dec. 16.

Byrd, Winifred—New York (Æolian Hall), Dec. 17.

Courboin, Charles M.—New York, Dec. 26.

Craft, Marcella—Denver, Colo., Dec. 28.

De Kyzer, Marie—Boston, Dec. 24.

Elman, Mischa—Chicago, Dec. 16; New York, Dec. 27; New York (Carnegie Hall), Dec. 30.

Falk, Jules—Chattanooga, Tenn., Dec. 17; Montgomery, Ala., Dec. 19; Selma, Dec. 21; Birmingham, Dec. 28.

Florynq, Renee—Ottawa, Can., Dec. 17; Riverside, Dec. 24; Washington, Dec. 31.

Foster, Harriet—New York (Æolian Hall), Dec. 28.

Fox, Felix—Cambridge, Mass., Dec. 23.

Gideon, Constance and Henry—Boston, Dec. 16; New York, Dec. 30.

Gillis, Mme. Gabrielle—Cleveland, Dec. 17; New York, Dec. 20.

Gotthelf, Claude (Operalogues)—Philadelphia, Dec. 20, 21; New York, Dec. 27.

Gunn, Kathryn Platt—Brooklyn, Dec. 30.

Hecht, Bella—New York (Æolian Hall), Dec. 27.

Heifetz, Jascha—New York (Carnegie Hall), Dec. 16.

Heyward, Lillian—Orange, N. J., Dec. 19; Greensboro, N. C., Dec. 21.

Holterhoff, Lella—Schenectady, N. Y., Dec. 15; Albany, Dec. 17; Newark, N. J., Dec. 21.

Homer, Louise—Boston, Dec. 24.

Hubbard, Havrah—Philadelphia, Dec. 20, 21.

Kalna, Mai—New York (Æolian Hall), Dec. 18.

Lawton, Ralph—New York (Æolian Hall), Dec. 17.

Lerner, Tina—Akron, O., Dec. 15; Havana, Cuba, Dec. 26, 28, 30.

Littlefield, Laura—Boston (Jordan Hall), Dec. 18.

Lortat, Robert—New York (Æolian Hall), Dec. 29.

MacDowell, Mrs. Edward—New York (Columbia University), Dec. 16; Brooklyn (Institute of Arts & Sciences), Dec. 21.

Martinelli, Giovanni—Newark, N. J., Dec. 18.

McMillan, Florence—Boston, Dec. 24.

Mérö, Yolanda—Boston, Dec. 18.

Middleton, Arthur—Davenport, Ia., Dec. 17; Winnipeg, Can., Dec. 27, 28; London Can., Dec. 31.

Miller, Christine—Godfrey, Ill., Dec. 18; Lockport, N. Y., Dec. 20; Johnstowne, Pa., Dec. 27.

Miller, Reed—Boston, Dec. 23, 24 (Handel & Haydn Soc.).

Murphy, Lambert—St. Louis, Mo., Dec. 27.

Novaes, Gulomar—Boston, Dec. 16.

Powell, John—New York (Æolian Hall), Dec. 16.

Richardson, Martin—Chicago, Dec. 20; St. Paul, Dec. 23.

Shepherd, Betsy Lane—Decatur, Dec. 15.

Stanley, Mme. Helen—New York (Æolian Hall), Dec. 15.

Tallarico, Pasquale—Chicago, Dec. 16; Saginaw, Mich., Dec. 18; Defiance, O., Dec. 19; Sharon, Pa., Dec. 20.

Thibaud, Jacqueline—Boston, Dec. 16; New York (Æolian Hall), Dec. 29.

Trnka, Alois—Schenectady, N. Y., Dec. 15; Newark, N. J., Dec. 21.

Tucker, William—New York (Carnegie Hall), Dec. 20.

Van der Veer, Nevada—Oberlin, O., Dec. 14.

Van Dresser, Marcia—New York (Æolian Hall), Dec. 18.

Warfel, Mary—New York, Dec. 16; New York City (Biltmore Musicale), Dec. 21; Burlington, Vt., Dec. 29.

Weil, Hermann—Cincinnati, Dec. 14, 15.

Weiller, Helen—New York, Dec. 23.

Werrenrath, Reinald—New Brunswick, N. J., Dec. 17.

Willeke, Willem—Boston, Dec. 20; New York, Dec. 21.

Wilson, Raymond—West Chester, Pa., Dec. 27.

Whipp, Hartridge—Fort Collins, Col., Dec. 15.

## Ensembles

Cherniavsky Trio—New York (Carnegie Hall), Dec. 29.

Chicago Symphony Orchestra—Chicago, Dec. 15; Milwaukee, Dec. 17; Chicago, Dec. 21, 22, 27, 28.

Cincinnati Symphony Orchestra—Cincinnati, O., Dec. 14, 15, 28, 29.

Elsa Fischer String Quartet—New York, Dec. 23.

Flonzaley Quartet—Montclair, N. J., Dec. 21; New York, Dec. 23.

Humanitarian Cult Concert—New York (Carnegie Hall), Dec. 17.

Kneisel Quartet—New York (Æolian Hall), Dec. 21.

## MUSICAL AMERICA

Minneapolis Symphony Orchestra—Minneapolis, Dec. 16, 23, 28, 30.

Musical Art Society—New York (Carnegie Hall), Dec. 18.

Oratorio Society—New York (Carnegie Hall), Dec. 27.

Orchestral Society of New York—New York (Æolian Hall), Dec. 23.

Philharmonic Society of New York—New York (Carnegie Hall), Dec. 16.

Russian Symphony Orchestra—State College, Pa., Dec. 15; Easton, Pa., Dec. 17.

Salzedo Harp Ensemble—New York (Æolian Hall), Dec. 18.

San Carlo Opera Company—Wichita, Dec. 15.

San Francisco Symphony Orchestra—San Francisco, Dec. 16, 21, 23.

Société Des Instruments Anciens—Cleveland, Dec. 17; New York, Dec. 18.

St. Louis Symphony Orchestra—St. Louis, Dec. 15, 16, 21, 22, 23, 28, 29, 30.

Symphony Society of New York—New York (Carnegie Hall), Dec. 15; (Æolian Hall), Dec. 16, 30.

Young People's Symphony Concert—New York, Dec. 15.

Zoellner Quartet—Brooklyn, Dec. 17.

Ind., Dec. 15. Stetson Humphrey, baritone, sang successfully at a musical given by Cecile M. Behrens in her studios in New York, on Dec. 2. Florence McDonough, contralto, is engaged as soloist at the Temple Beth Emeth in Albany, N. Y. She sang at a concert at the Y. M. C. A. On Nov. 2 she was engaged to sing for the Rotary Club at the Ten Eyck Hotel; on Nov. 4 she sang at the Fourth Presbyterian Church, and on Nov. 18 at the First Lutheran Church, where she is to sing again on Dec. 23.

Opera classes directed by Jacques Cohn for pupils of the Witherspoon Studios opened on Monday, Dec. 3, and lively interest was manifested. Dr. Arthur Mees gave his fourth lecture on the "Esthetics of Musical History" for a large audience of pupils, and Mr. Witherspoon promises more lectures by Dr. Mees and interesting lectures on other musical subjects by other lecturers will be announced shortly. Mr. Witherspoon has gradually built up the work in his studios fully to equip the student for opera, oratorio, concert or teaching.

Blanche Hardy Consolvo, a contralto from Norfolk, Va., is among the promising singers who have taken up coaching with Richard Hageman, conductor of the Metropolitan Opera Company. She is studying operatic rôles and concert work with him. Her experience has been in the South, in concert and comic opera. Mrs. Consolvo is a dramatic contralto, with a voice possessing unusual color. She began her vocal studies in the New England Conservatory in Boston.

A large and appreciative audience was present at the Wanamaker recital on Dec. 4, given by artist-pupils of Maude Tucker Doolittle, the pianist, coach and teacher. The excellent training of these young artist-students was clearly evidenced by the manner in which they performed. Mrs. Marie Wood Mueller and Mary Shoener gave the program, assisted by Jennie Louise Fink, soprano, and Alexander Russell, organist. Miss Shoener also gave a program at Mrs. Doolittle's studio on Dec. 5 for the Oberlin Musical Club of New York City.

house of Washburn Conservatory. His loss will be keenly felt in music circles here.

R. Y.

## Theresa Scudder Mallary Turner

Theresa Scudder Mallary Turner, wife of Frederick H. Turner, died at her home in Great Barrington, Mass., on Dec. 5, from multiple neuritis. Mrs. Turner was born in the Congregational parsonage at Lenox, Mass., on April 5, 1885. She was a graduate of Mount Holyoke College, where she played the organ during her student term, and was later organist in prominent churches in Housatonic and Great Barrington.

## Sister Mary Paula

MEMPHIS, TENN., Dec. 1.—In the death of Sister Mary Paula at St. Louis Convent of the Visitation, Memphis, friends and relatives have experienced a great loss. Sister Mary Paula was born in Boliver, Tenn., in 1866. She had charge of all the musical activities of the convent and trained many of the prominent artists of to-day. She was a sister of Mrs. C. N. Burch, Mrs. H. C. Pfeiffer, Mrs. Bayless Lee and the late General George B. Peters. N. N. O.

## Wilfred C. Alcock

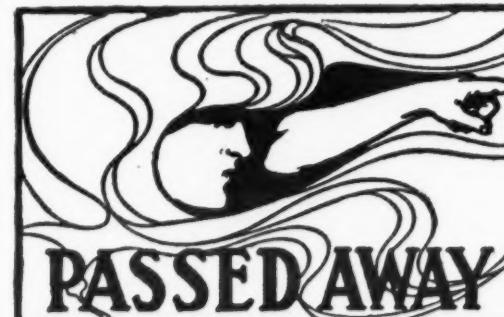
NEW BEDFORD, MASS., Dec. 5.—Wilfred C. Alcock, former treasurer of Le Cercle Gounod, who enlisted in the British Royal Flying Corps, was killed in a collision in Texas on Nov. 23. A military funeral was held here on Sunday, Dec. 2, from Grace Episcopal Church. Mr. Alcock was an earnest worker in the community music movement. A. C. H.

## August Volkenrath

August Volkenrath, for many years a prominent musician and teacher in Huntington, W. Va., died at his home there on Dec. 1 in his eighty-seventh year. Mr. Volkenrath was a native of Germany and received his musical education in several of the large conservatories of that country, but he was a loyal American.

## Mrs. Roger S. Williams

Mrs. Roger S. Williams, for twenty years organist of St. Mary's Episcopal Church in Amityville, L. I., died at her home there on Thursday from pneumonia. She was fifty-one years old and was born in Woolwich, Kent, England.



James Potter Dod

James Potter Dod, organist and choirmaster of the Church of the Transfiguration, New York, for the last thirty-six years, died on Dec. 6 at his home, the Hotel Marlton, from pneumonia. Mr. Dod was born in Princeton, N. J., a son of the Rev. Dr. William A. Dod, and was graduated from Princeton in 1878. During his college course he was organist and choirmaster of Trinity Church, Princeton, and also trained the boy choir of Christ Church, New Brunswick.

Mr. Dod was chosen organist of the Church of the Transfiguration in 1881. In June of this year he received an honorary degree of Doctor of Music from St. Stephen's College.

## Scott Hopkins

TOPEKA, KAN., Dec. 6.—The Musical Arts Society and Topeka musical organizations generally have sustained a severe loss in the death of Scott Hopkins in this city last Sunday. Mr. Hopkins has been a sponsor for all that was best in music. He has spent lavishly in bringing the best musicians to Topeka and in developing home talent. For several years he has been president of the Musical Arts Society and much of that organization's success in presenting difficult oratorios has been due to his efforts. When the city auditorium was erected it was largely due to Mr. Hopkins that the large pipe organ was purchased. Mr. Hopkins has taken an interest in the development of music in all its forms here. He has supported music in the public schools, in Washburn College and the various professional music schools. Much of his attention has been lavished upon the development of home talent and he has worked toward this end in close co-operation with Dean Horace White-

## JOHN POWELL IN A SCHUMANN PROGRAM

Three Large Opuses Heard at Pianist's Second Recital of This Kind

John Powell, Pianist. Recital, Aeolian Hall, Afternoon, Dec. 5. The Program:

"Humoresques," Schumann; "Kreisleriana," Schumann; "Etudes Symphoniques," Schumann.

In venturing another all-Schumann program (he gave one last year) John Powell allowed his artistic predilections full sway. It was the constitution of his program, rather than the source from which it was derived, that made Mr. Powell's act a daring one. For to allow an audience only three breathing spells in the course of an entire recital is rather hazardous. The writer is a warm admirer of Schumann's creative genius (of Mr. Powell's interpretative gifts, too), but he found this program somewhat of a strain.

The "Humoresques" is "for some unaccountable reason almost totally neglected by pianists," Mr. Powell remarks in a copious and finely couched note to his program. He holds that it is, "in its way, perhaps the most finished and perfected of all Schumann's larger works." Perhaps. We do not believe, however, that many will subscribe to this view. Nor do we agree with Mr. Powell that "the music discloses Schumann as a humorist without equal among musicians." Fine music it is, music that sounds the human note. And its humor is never coarse. Needless to say, it is beautifully fashioned. But we felt that it is overlengthy and that, from the listeners' standpoint, is a cardinal failing.

The "Kreisleriana" exhibits a similar shortcoming. Presented in its entirety, the work is difficult to digest. And when it came to the "Symphonic Studies" it was like honey upon cake. One simply could not yield this consummate work commensurate appreciation because of what had gone before.

Mr. Powell's playing, however, was arrestingly beautiful. A true re-creator is this pianist, one who approaches his task with dignified simplicity and submerges all but his larger self in the act of interpreting great music. Technically, his playing was masterly. If he made a few slips they were gloriously atoned for.

A very large audience applauded Mr. Powell with great vigor and earnestness. The pianist was finally induced to give an extra. B. R.

New York Symphony Giving Concert for Camp Upton Men

It will not be necessary for Camp Upton men to journey to New York to hear music of the finest caliber, as the New York Symphony Orchestra is scheduled to give a concert there on Friday evening, Dec. 14, in the largest Y. M. C. A. Auditorium that the camp affords. Mr. Damrosch and his forces will go down by special train and will be the guests of the Camp Upton officers during their visit. The program is being presented as the Symphony Society's contribution to the entertainment of the New York men in camp. The program will include Verdi, Weber, Beethoven, Strauss and Berlioz numbers, the *Largo* from Dvorak's "New World" Symphony and the Intermezzo and "Toreador" from "Carmen." Much interest is manifested at the camp in the approaching concert.

Clara Clemens Under Antonia Sawyer's Management

Antonia Sawyer announces that Mme. Clara Clemens (Mrs. Ossip Gabrilowitsch), the contralto, will be under her exclusive management.

**HENRY F. MILLER PIANOS**  
HENRY F. MILLER & SONS  
PIANO COMPANY, BOSTON

**WEAVER PIANOS**

## SINGING FOR SOLDIERS WINS DONNA EASLEY NICK-NAME: "NIGHTINGALE OF THE CAMPS"



Photo by Campbell Studios



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3



4

Photo by Archambault, San Antonio

No. 1, Donna Easley, as "Cio-Cio-San"; No. 2, Donna Easley Singing to the Soldiers of the New National Army at Camp Travis; No. 3, A "Close-Up" of the Gifted Singer; No. 4, At the Gate of the Alamo, San Antonio, Texas

FROM Cody in the West, to Devens in the East, and that's a goodly distance, three thousand miles at least, the soldiers of the new National Army and the members of the National Guard of the various states have been cheered and thrilled by the singing of Donna Easley of New York.

The cantonment printery of each division issued a "tack card" announcing the coming of "The Nightingale of the Camps" and whether Miss Easley appeared in the open air or in Red Triangle tent or Auditorium, there was always a great crowd of soldiers.

Motion pictures of Miss Easley were made at Camp Travis, San Antonio, Tex., where division ninety of the New National Army is located. Other pictures were filmed at Kelly Field, the aviation training ground near Fort Sam Houston. The bird-men gave the young singer a new thrill by taking her a few thousand feet "up in the air" in one of the newest types of war biplanes.

At Camp Doniphan, near Fort Sill, Oklahoma, Miss Easley had the pleasure of singing to the guardsmen from Kansas, her native state. Incidentally it might be mentioned that on this western tour Miss Easley has been giving many song recitals in schools and colleges and that in Hutchinson, her birthplace, she gave her share of the recital proceeds to the Surgical Dressings Committee of the Red Cross. This amounted to three hundred dollars. In other western cities Miss Easley gave a large proportion of her fee to the Red Cross for the Christmas Comfort Kit fund.

Miss Easley finishes her army work at

Camp Zachary Taylor, at Louisville, on Dec. 16, and the following Monday gives one of her recitals with scenes from grand opera in costume, at De Pauw University, Greencastle, Indiana. After

her Chicago appearance, the following day Miss Easley returns to her Madison Avenue home until mid January when she begins a tour of the South which includes a short itinerary in Cuba.

### NO STATE SONG FOR KANSAS

#### Material Submitted in Two Contests Considered Unsatisfactory

TOPEKA, KAN., Dec. 6.—For two years Kansas poets and Kansas musicians have been striving to write a suitable State song. Formal announcement by the Women's Kansas Day Club was made today that nobody has written verse satisfactory enough for Kansas to claim as her own State song.

Two years ago the club decided to advertise a song contest, a prize being offered for the best song, words and mu-

sic, and the successful song to be adopted as a State song. Sixty-two were submitted, but none was considered good enough.

A second contest was ordered. During 1917 sixty-five manuscripts were submitted, but failed to measure up to the standard set by the judges. The judges were Effie Graham, Mrs. Oscar L. Moore and Mrs. T. F. Doran. The music contributed with the poems was excellent, Mrs. Wilson stated. But without fitting words, with a real Kansas sentiment expressed, the music was unavailable. It is not known whether another State song contest will be conducted by the club.

R. Y.

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